

Drawing as Hypothesis and Hyperthesis

Physics, Psychology, and Semiotics of Drawing as Information Architecture Anti-Tableau

by Edwin VanGorder

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Psychology indicates a metonymy as flux mediated by a chain of signifiers, while the history of art traces within the visual herm or tableau of visual vectors a breaking down quality of analysis that joins the conflux of visual configuration to sense, the synchdoch of detail promoting the whole and whole qualified by detail, while physics increasing relates the idea of particularity to the particle and within the thought experiment as a way of realizing dimension too difficult to reach through strictly phenomenological means.

Taken altogether drawing as movement in mind and matter corresponds to Aristotles "artistic Proof" of pathos, ethos and dialectic, within cyber drawing become immersion, generativity and interactivity, towards which the qualitative parameters of the elasticity of logic arrive at a shared subjectivity within these interdisciplinary topologies.



Drawing Topologies Mediating Physics, Psychology and Art as Drawing and Philosophy: Building Art Archives as an Art Form of Cyber Drawing

A cross disciplinary view into the shared subjectivity between physics psychology and art as mediated traditionally by the Aristotelian threads of ethos pathos and dialect , i.e. “rhetoric” or “artistic proof” are thereby the discursive strings of phenomenology and semiotics. Phenomenology- what comes across experience and experiment within the time perception of its reading meets in that reading the chords or semiotics that are an information architecture and its communication theories. In the process the extended sense of association necessary for ongoing analysis , has in the case of physics met relation between a field and particle, in psychology that of the subconscious as mediating sign and signified, and in art the ethos and dialectic that psychology and physics

demonstrate in the example exists within transgressions and contingencies which Kiersten relates as art-time: teleological or linear, labyrinthine , embedded, or monumental, ie relating to big picture per physics, geology, cosmology... within that art process of configuring and representing the elasticity of logic within the plasticity of form, are the resources and potentials as psychological colloids and gradients therein of material references to moods and modes of art process and materials. My work is cyber drawing, and I understand the virtuality of the drawing to be an abstraction and topology through the motions sensor medium I use with drawing, an exigency of drawing as movement in mind and matter now at that bridge of the virtual realm and its “meta” cues towards morphogenic happenstance. My forms are cognates of architectural joinery in abstract loops that symbolize language, and more specifically,

drawing itself. Correspondingly, I choose a labyrinthine, or struggled mode of mediation: I build labyrinth forms in the sense of PDF or HTML scrolling fields in which one streams a free form encounter with my emergent work, which is kind of like throwing a pot in the 4th dimension as the sense of what is and what is becoming eternally merge to the moment, the spin of the cyber loop which joins the drawing hand through the software motion sensor which is mood and mode to this “throwness” as Heidegger places the ontology. An example of a rhetorical term shared between physics psychology and art would be “ chiasmus” or cross indexing, verbally for example it is an abba structure as in “ Uncomprehending, they hear like the deaf, the word is their witness, absent while present”(Heraclitus).


In the case of Physics a “pica barn” is a cross sectional measure of magnetic light in a particle yielding for example the realization that quarks have non integer charges, only maintain in relation to each other, or again- that matter in changes and particle transition similar to horismus and litote (definition by negation and double negative) can become invisible- non phenomenological, in psychology Lacan presents the matheme that the subconscious as signified can be inverted to subconscious as signifying, ie the generative agent rather than described, and in art the chromatic and value scales counter reference each other towards spatial presentation as in for example the hyper-rhetorical value of ‘chiaroscuro’, or more generally, the mapping of two and three dimensions within art tropes.

Physics describes particles mediating each other as "flavours and morphogenic process as "mixing angles" reminiscent actually of Democritus who considered an angular dispersion of particles according to chance to be constituents of time.

Psychology looks into a mentonymy , a chain of signifiers within levels of consciousness, and just as in physics dark matter is the results of change in which form becomes thereby non phenomenological- cant be seen so also the the subconscious is a similar zone to it's own particulars.

Art of drawing in it's own way configures mark of entry to plane of consciousness to a shared collective through gradients of material association whose turns are tropes.

The following drawings are representations of my "labyrinth configurations:



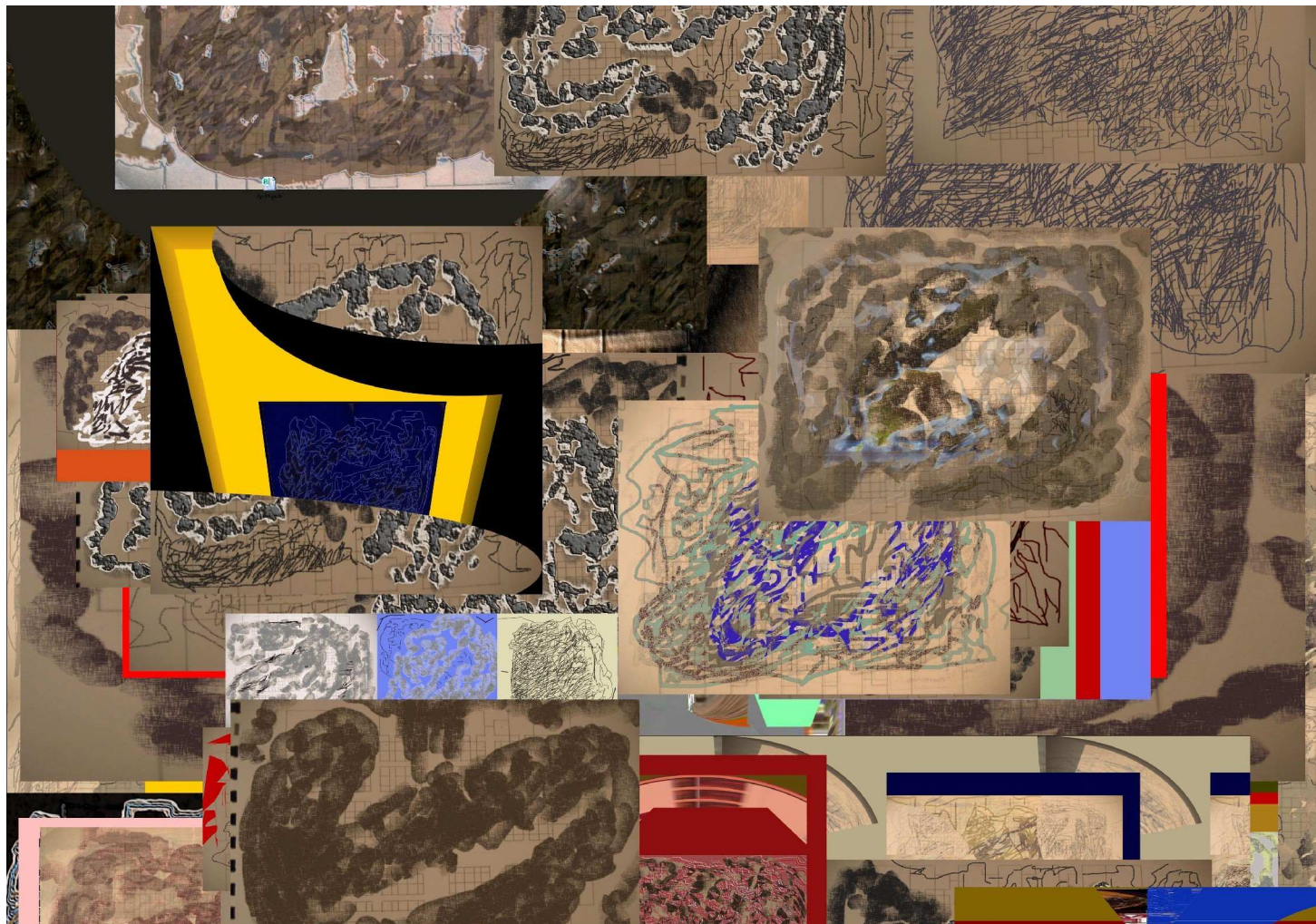
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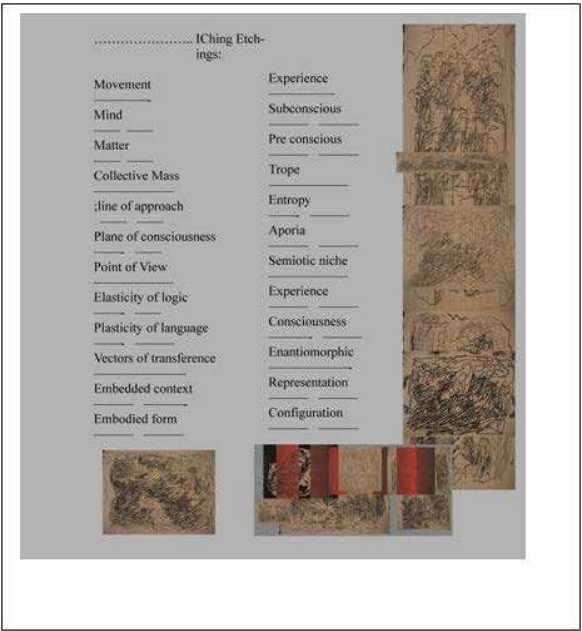
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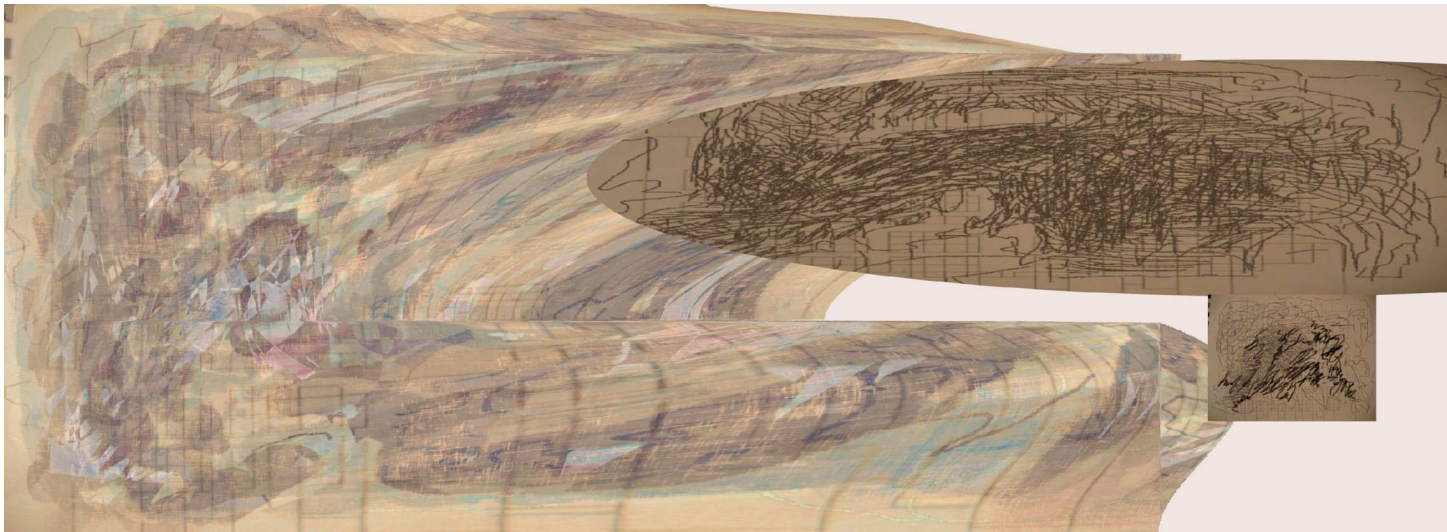
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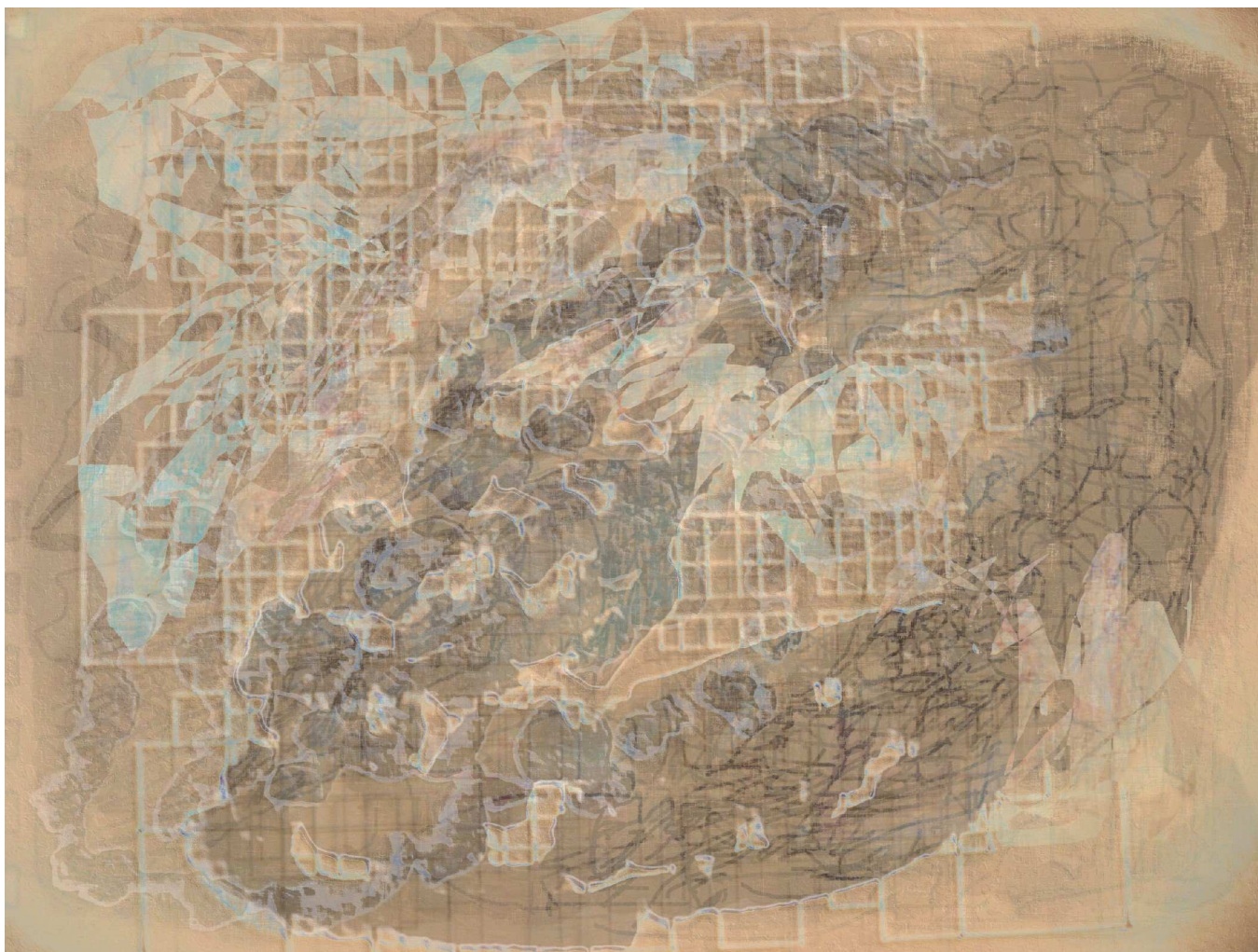


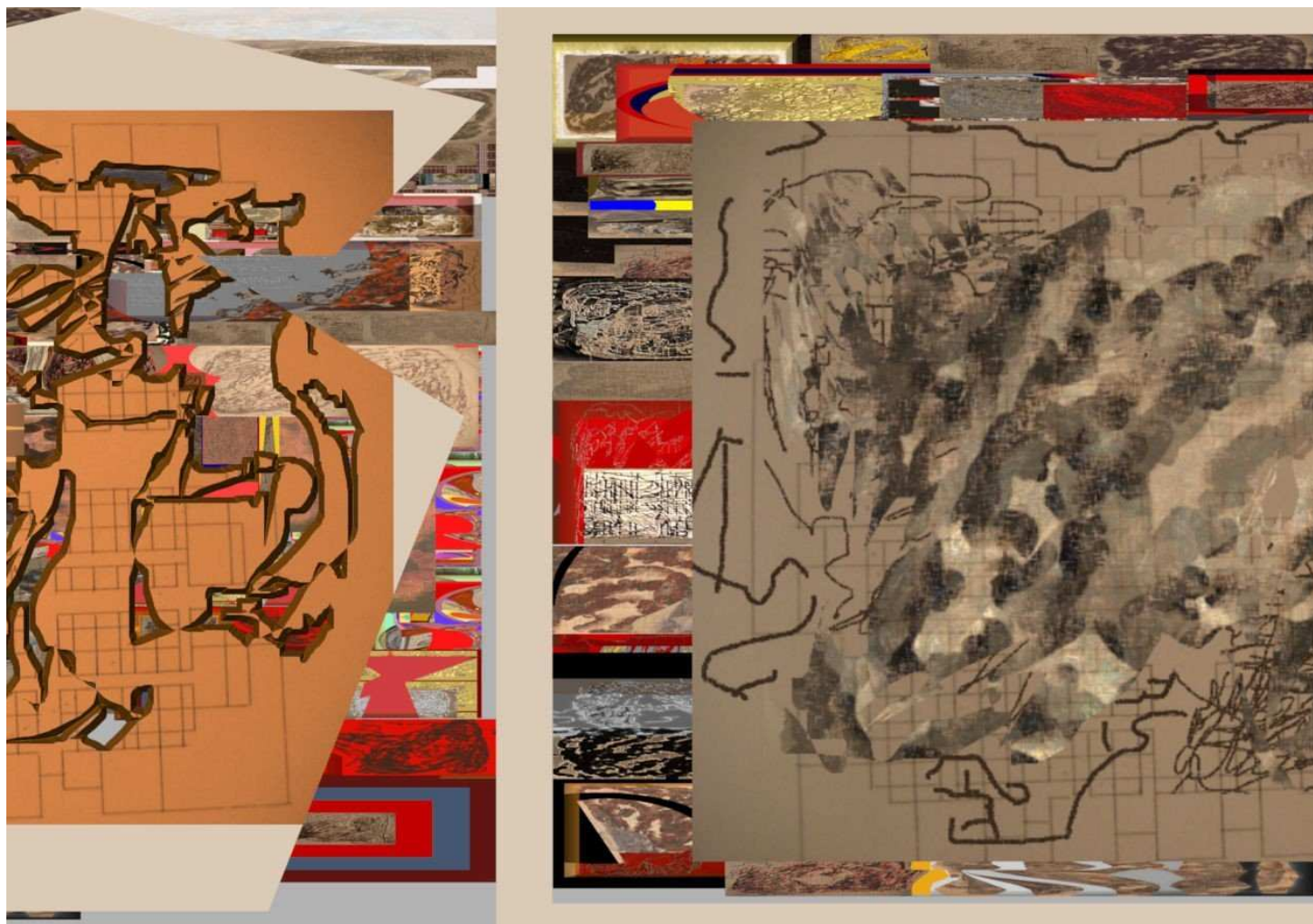


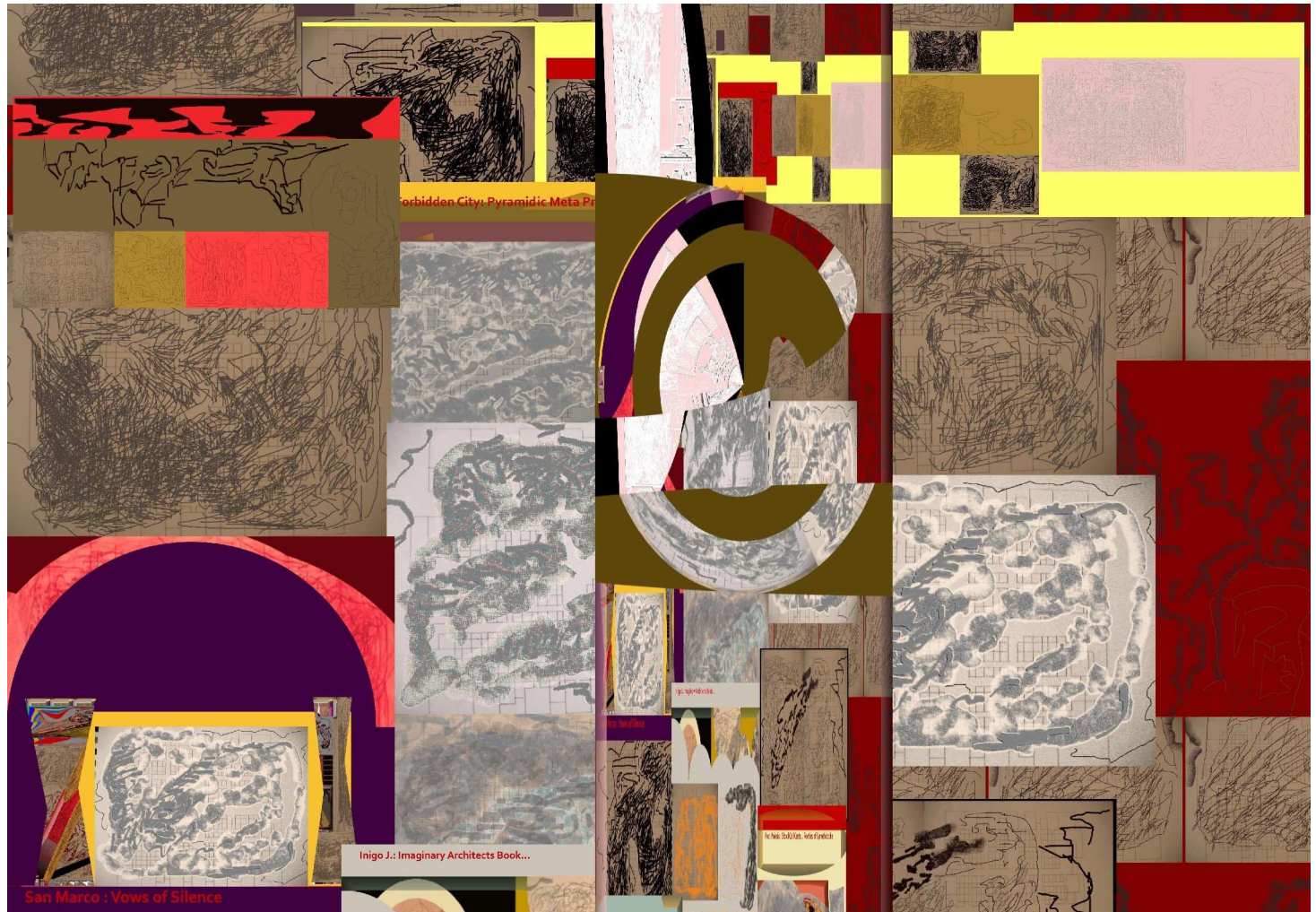


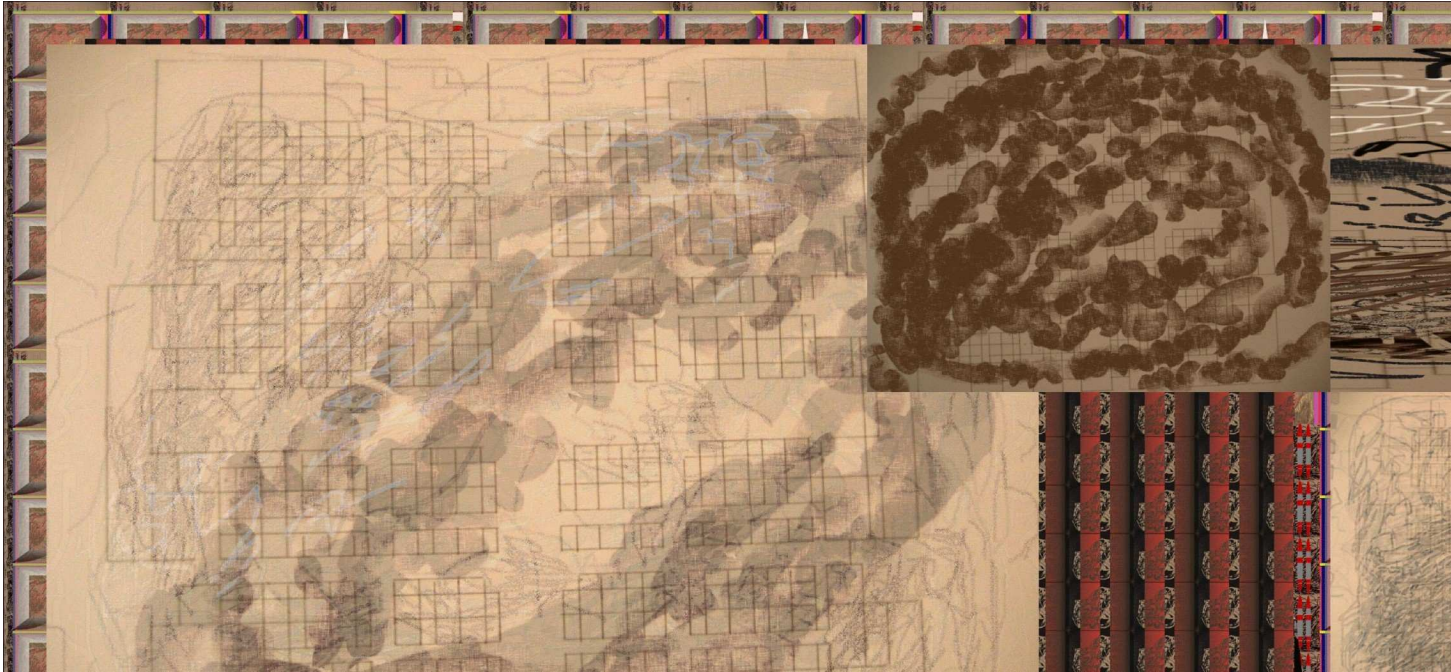




















Concepts of Theoretical Objects

Morphological Arrows [Mood-Mode]= modus operandi emotem
affectus: effectuating affect: affecting effect: simulacrae....:

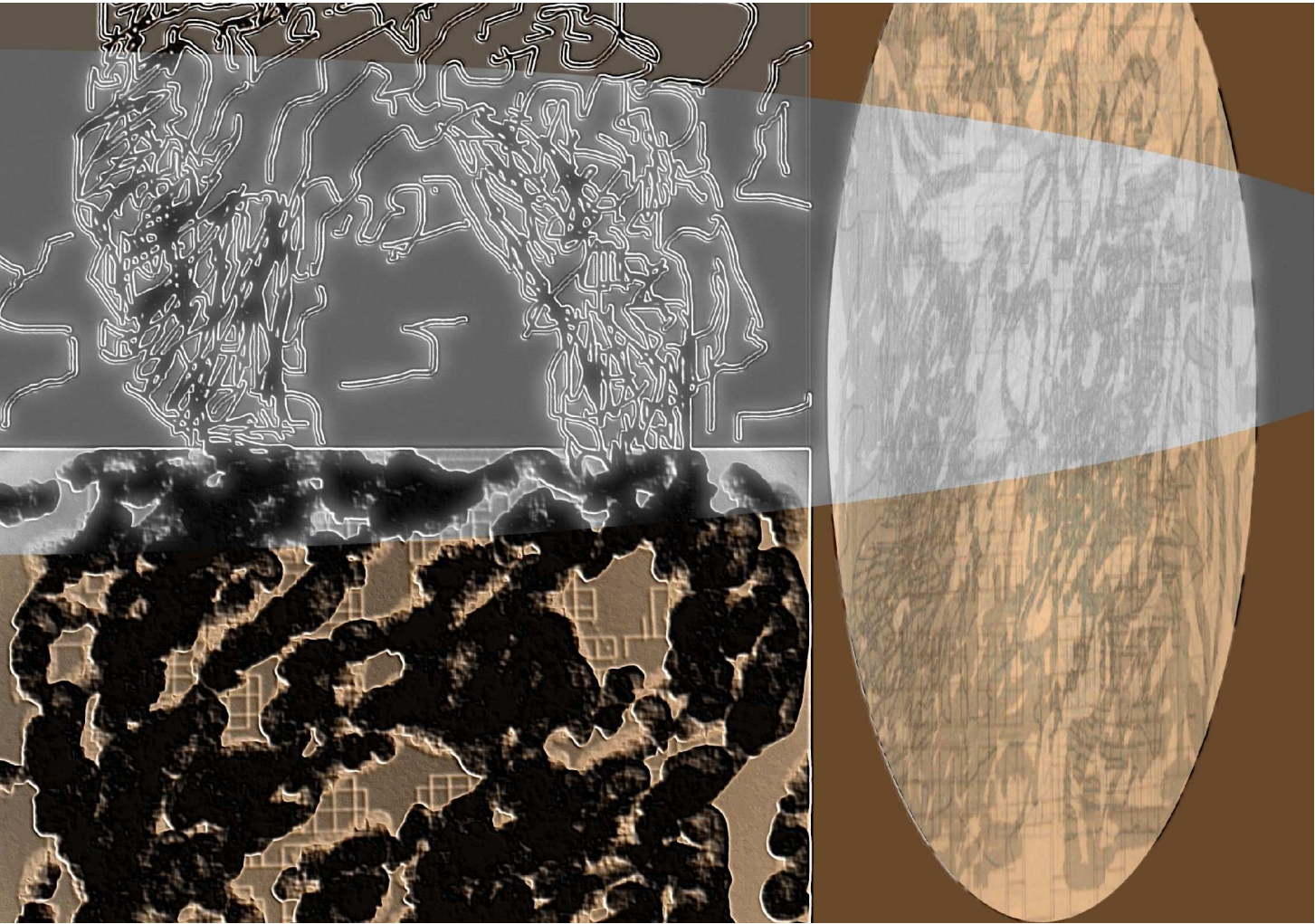
Discourse [Pathos_ethos/Dialectic/-> identity- usage – being->
{Logical:Nominal:Expressive{immersive,interactive,generative}} [Trobe-
tropai(turn) trophy(herm-hermeneutical)

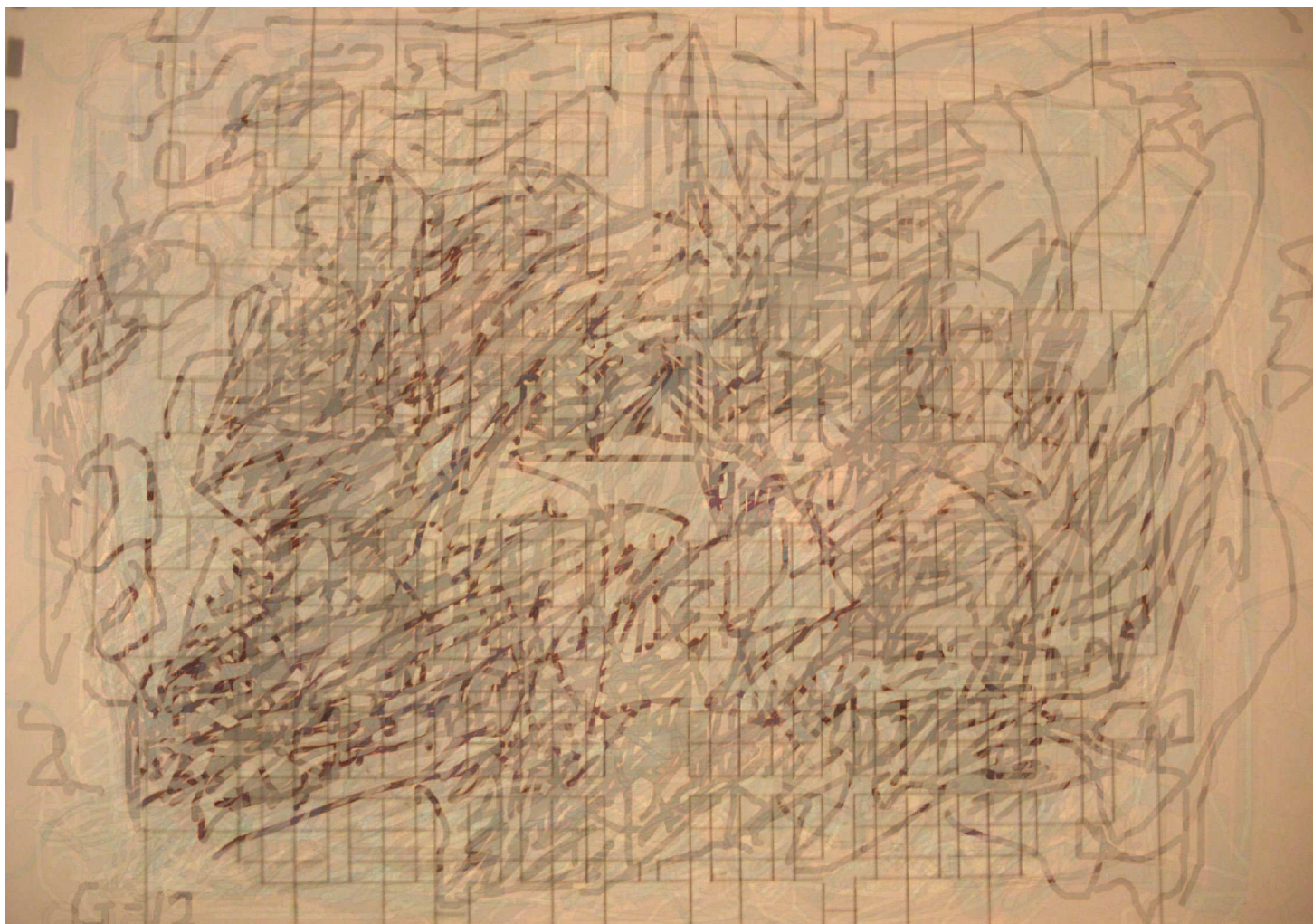
...entropy...aporia-aphorism>

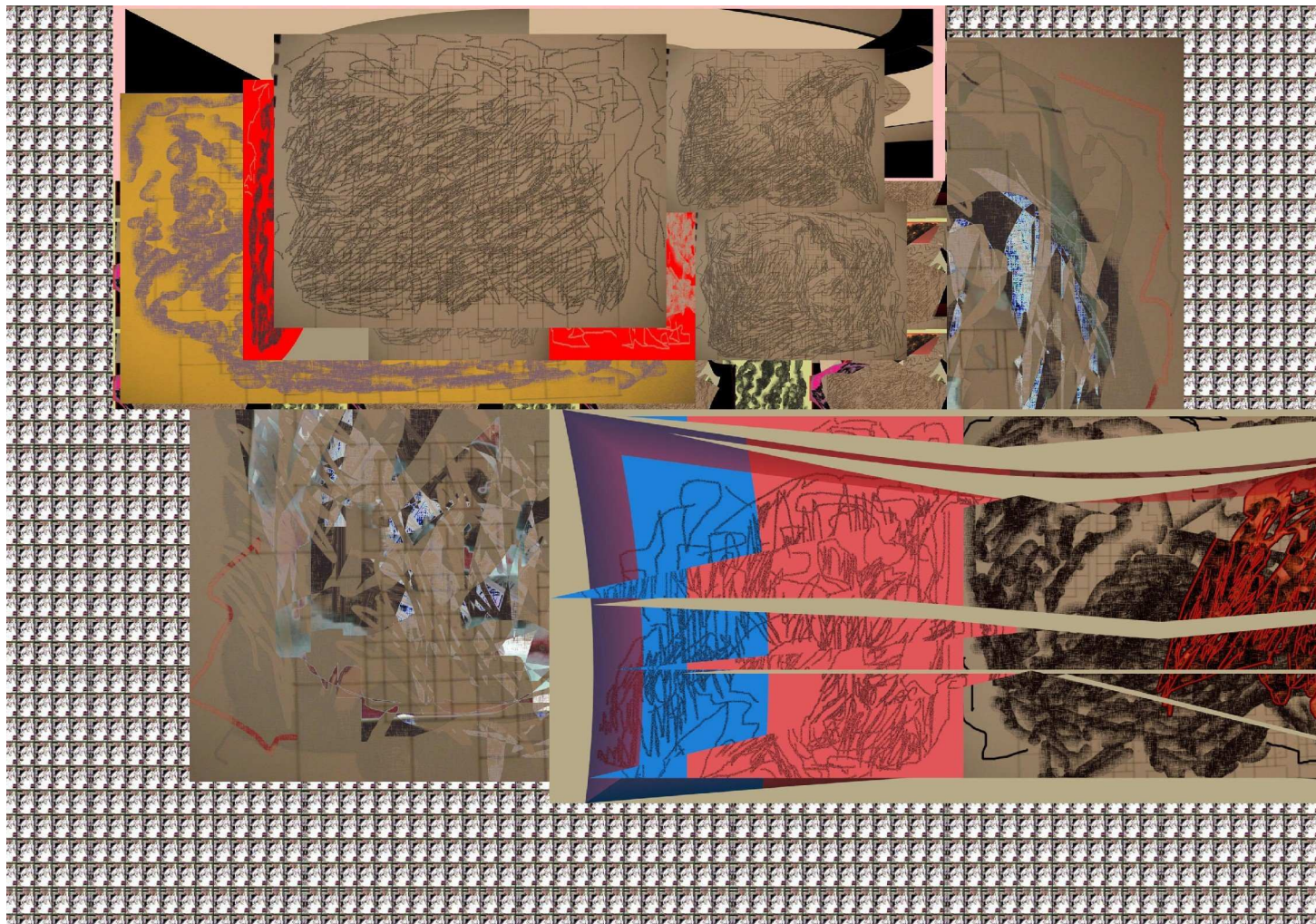
>>Psychological colloids: monads->
phenomenological_noumenon_noema_Nominal

>Flux, conflux, Post subjective objective oscilation,

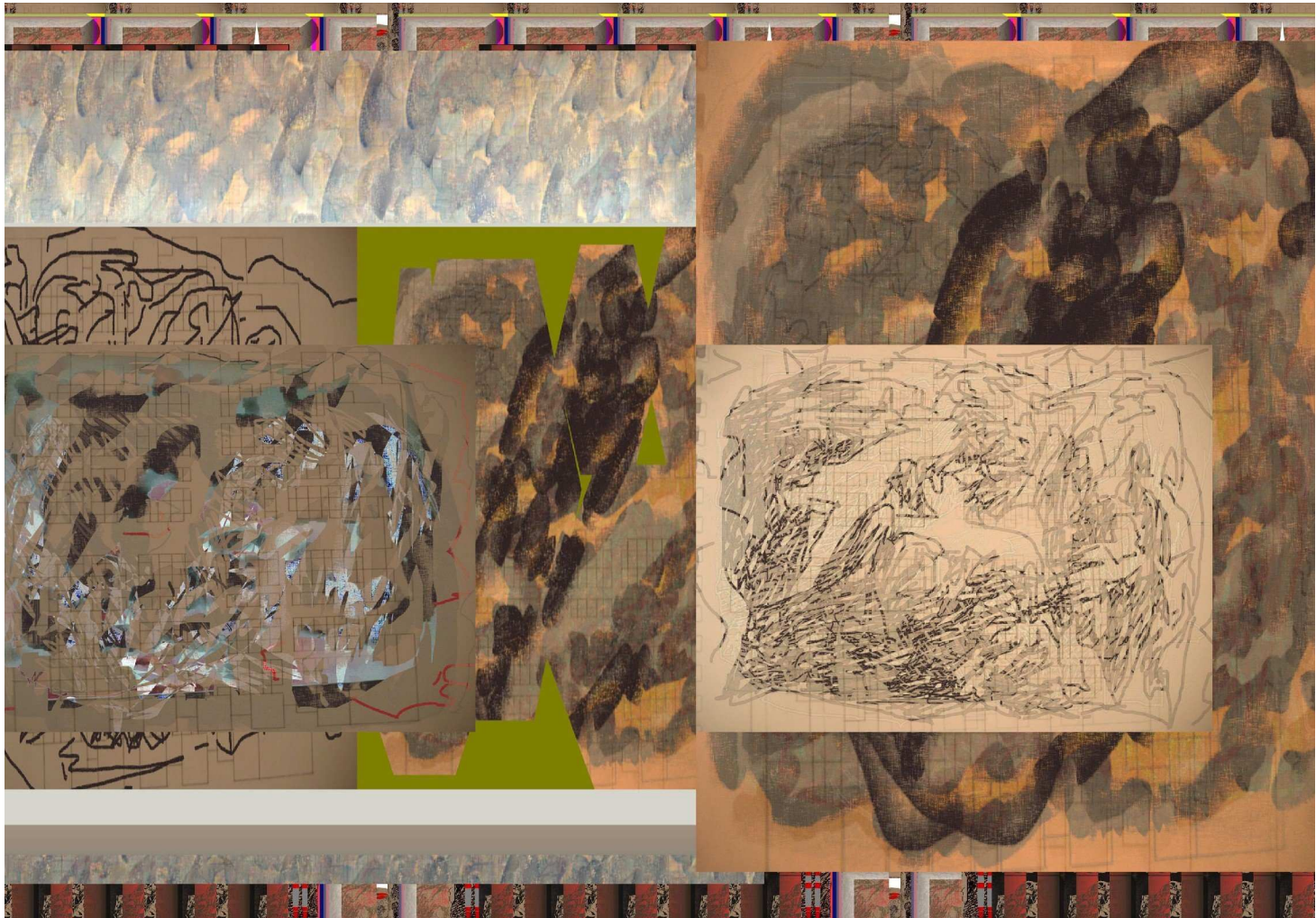
- Orphic-Morphic
- Neurological model of semiotics
- Chords, strings, threads of virtuality-> objet
- Double Hermeneutic & Nachtraglichkeit
- Time_labyrinth_Heuristic_Monumental
- Configuration, representation, visual rhetoric
- Movement in mind and matter-> simultaneous metamorphosis
- Structuralism-phenomenology- semiotic niche

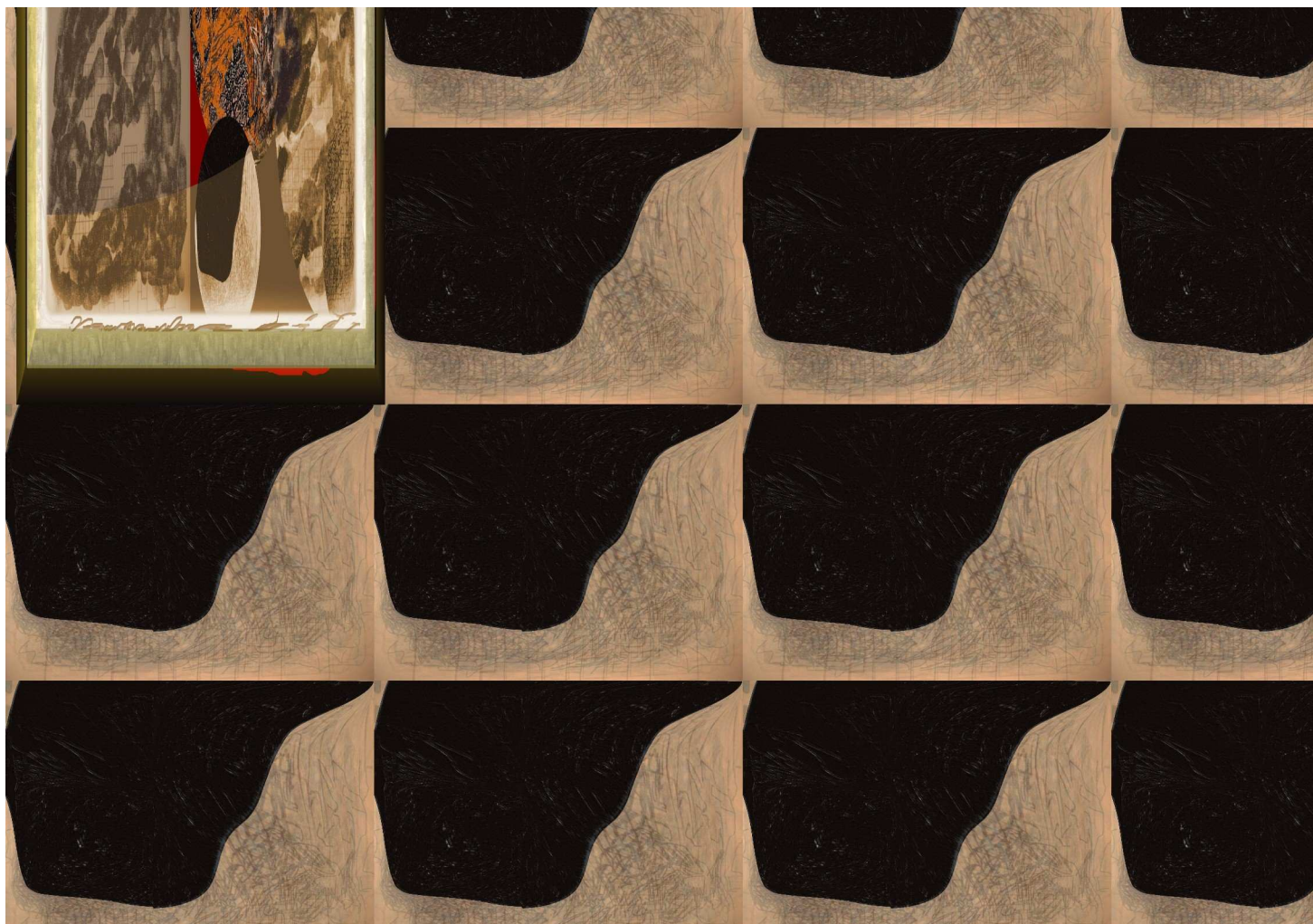


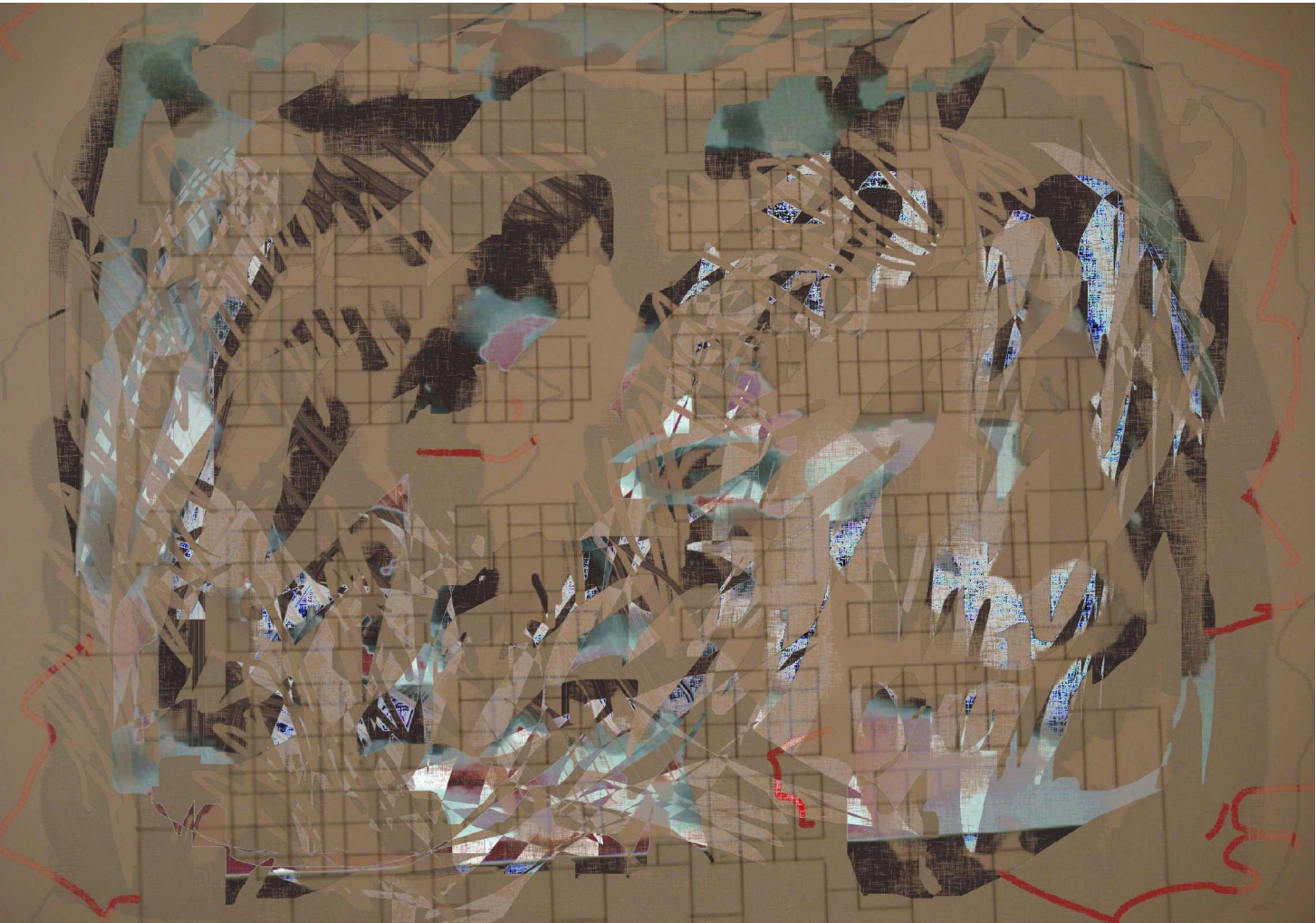


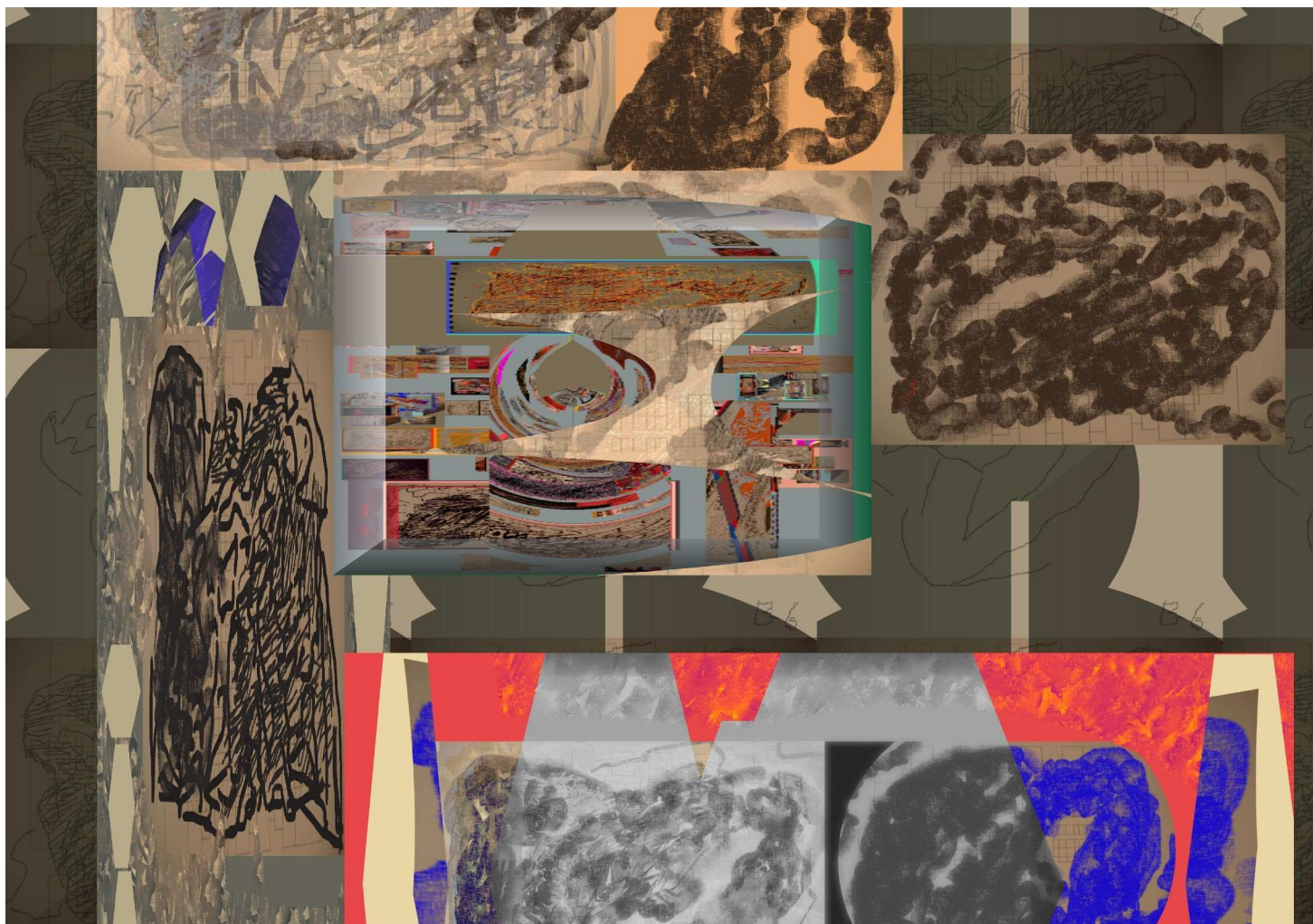


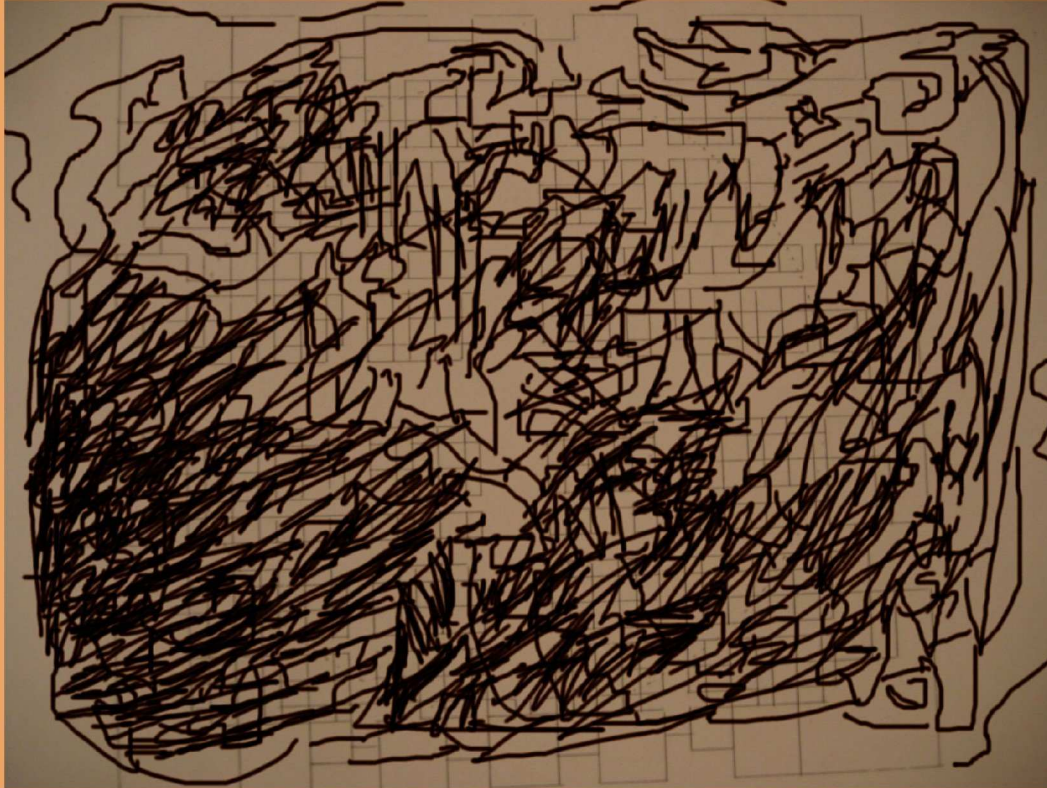


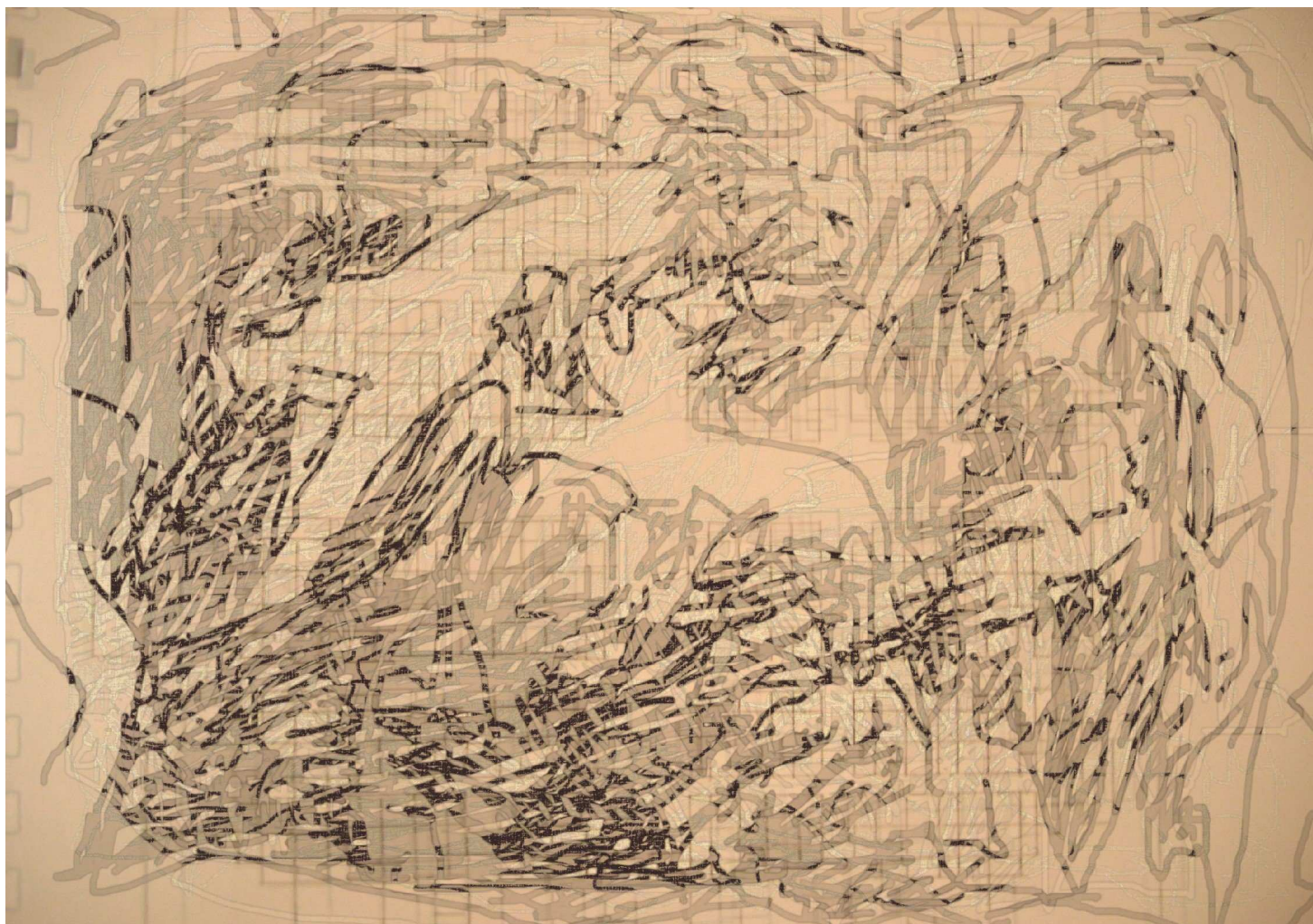


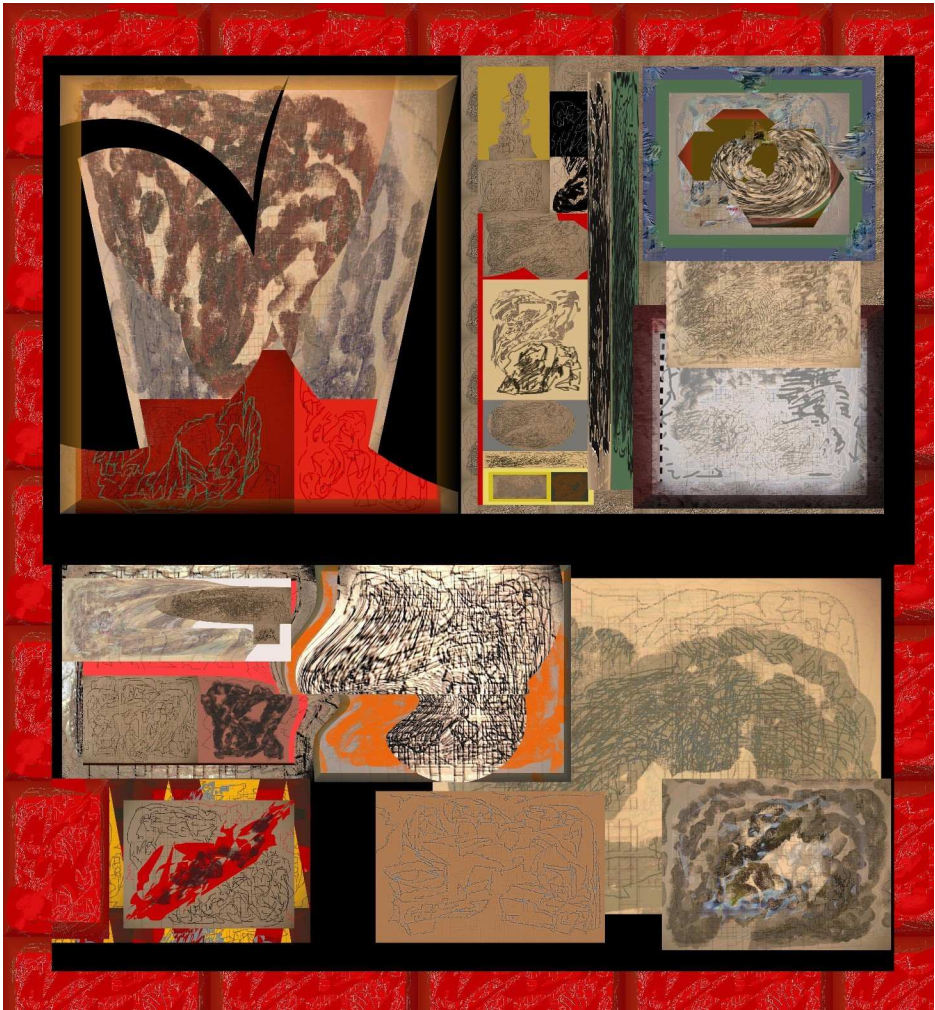






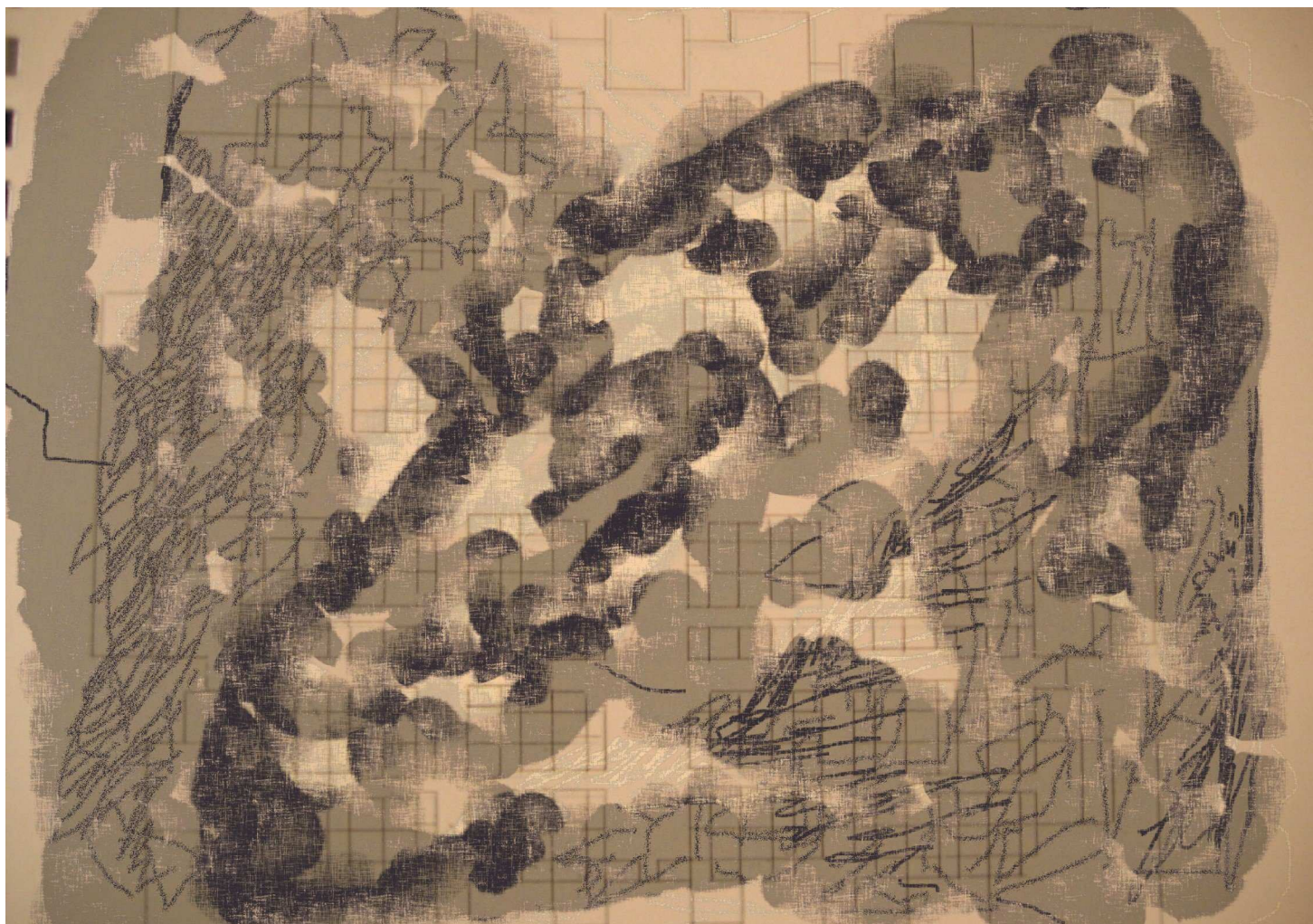


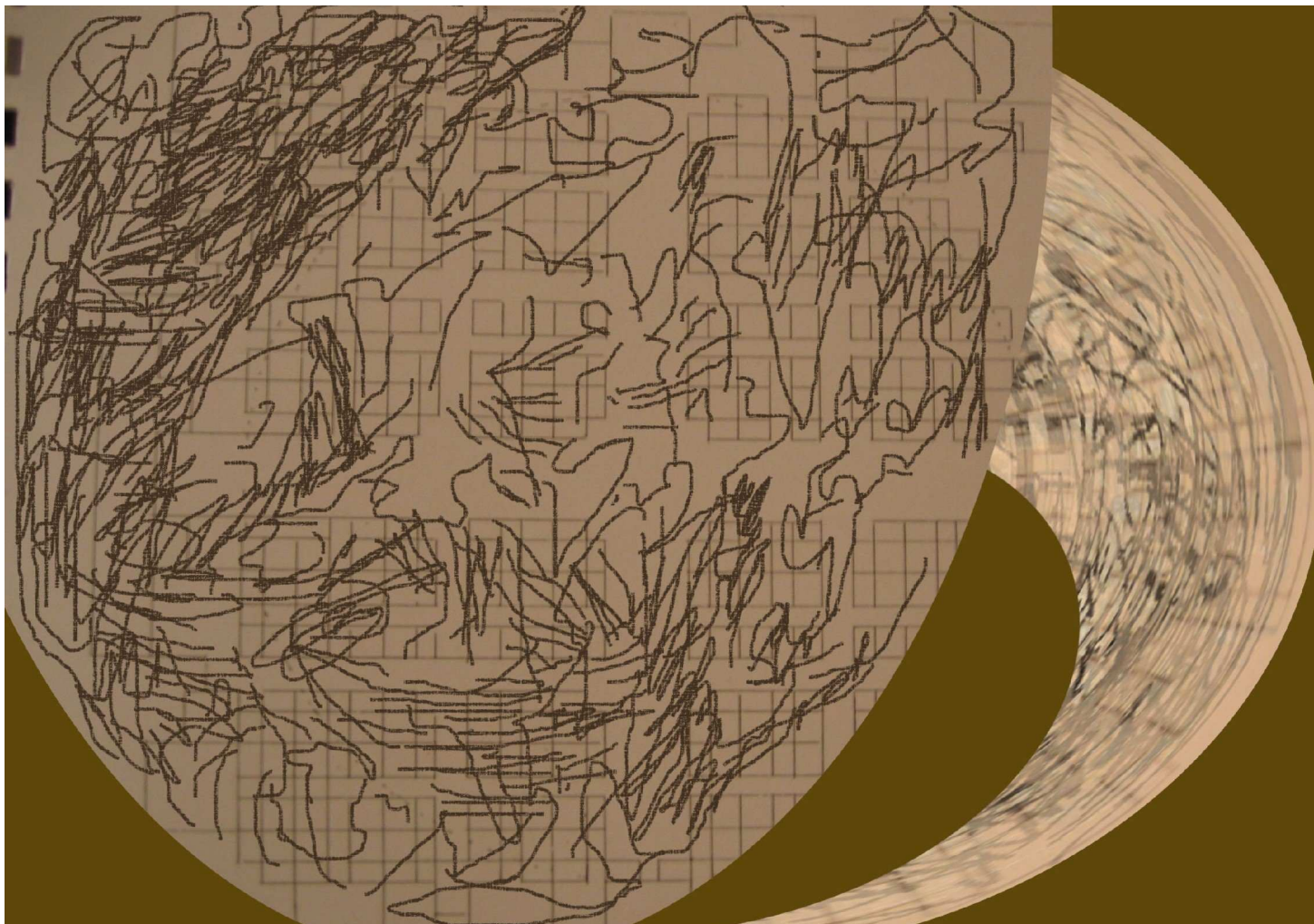






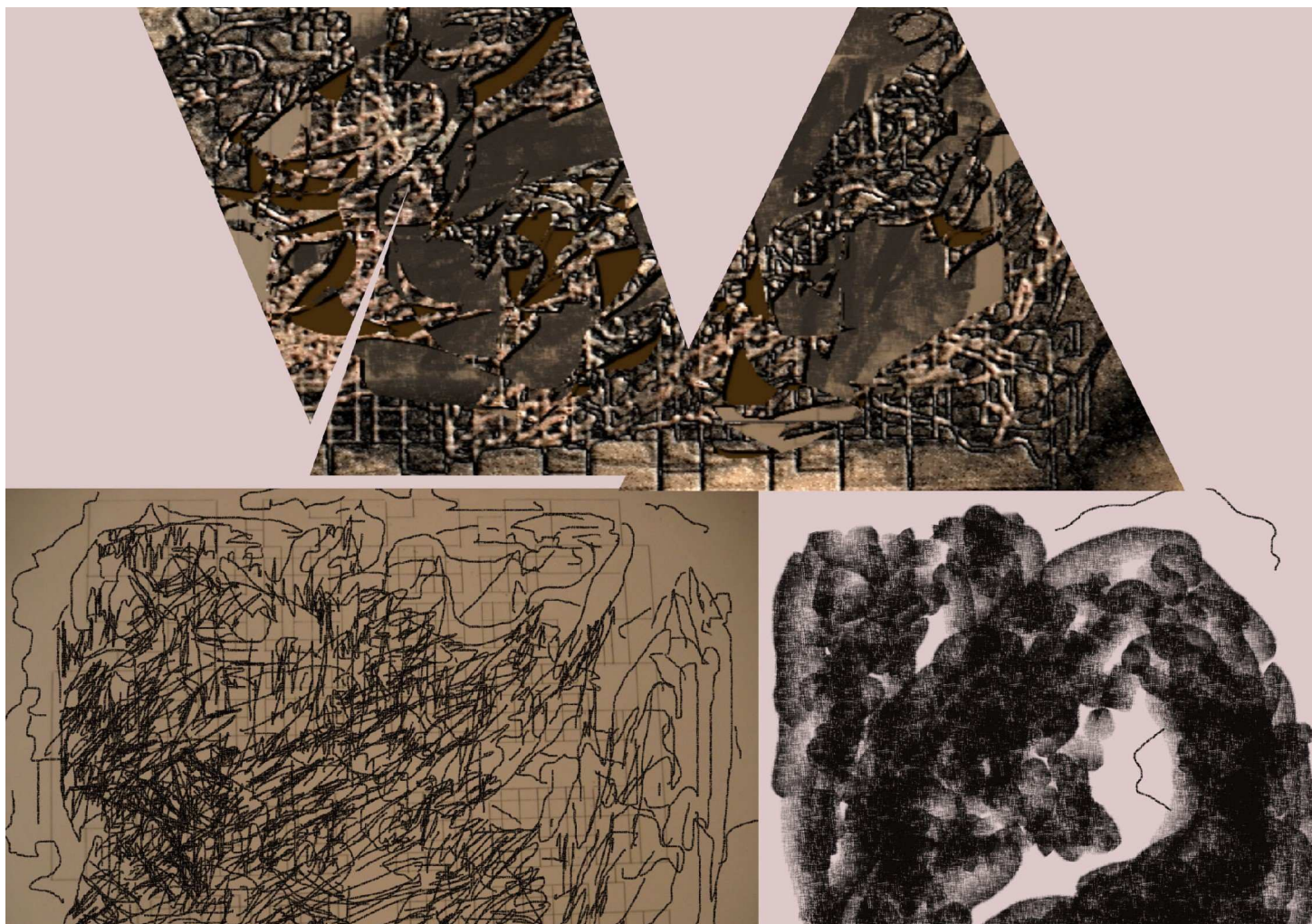




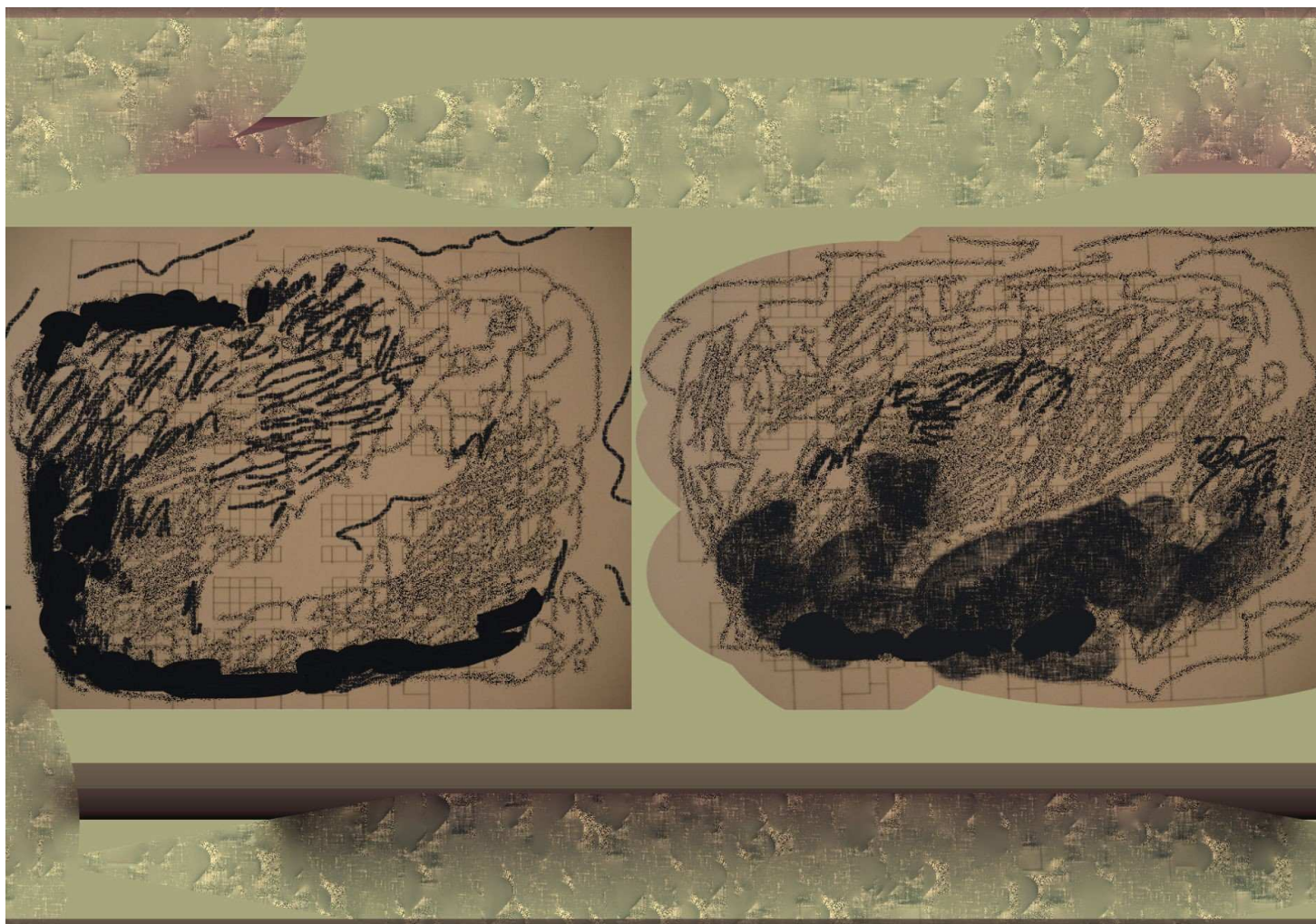


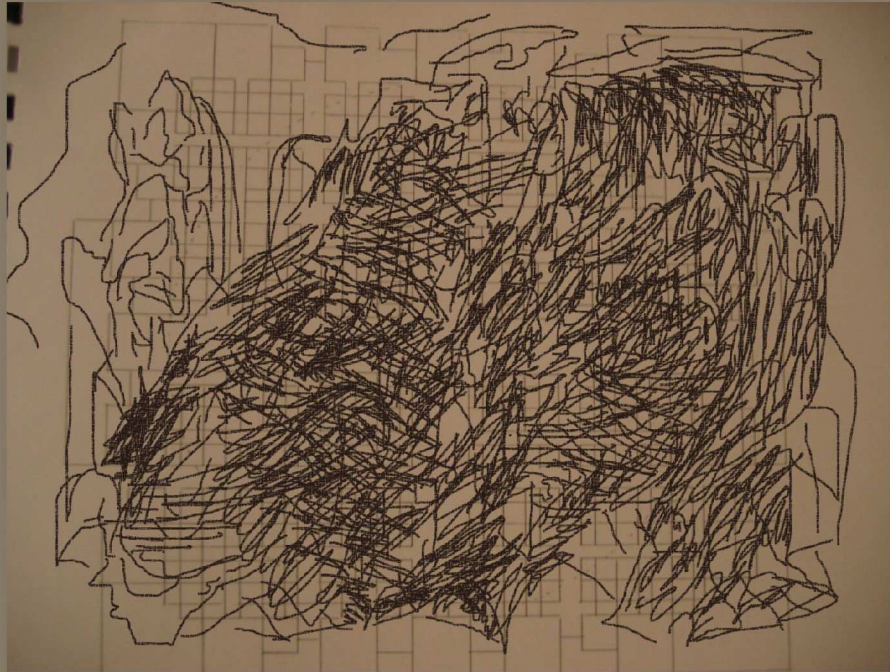


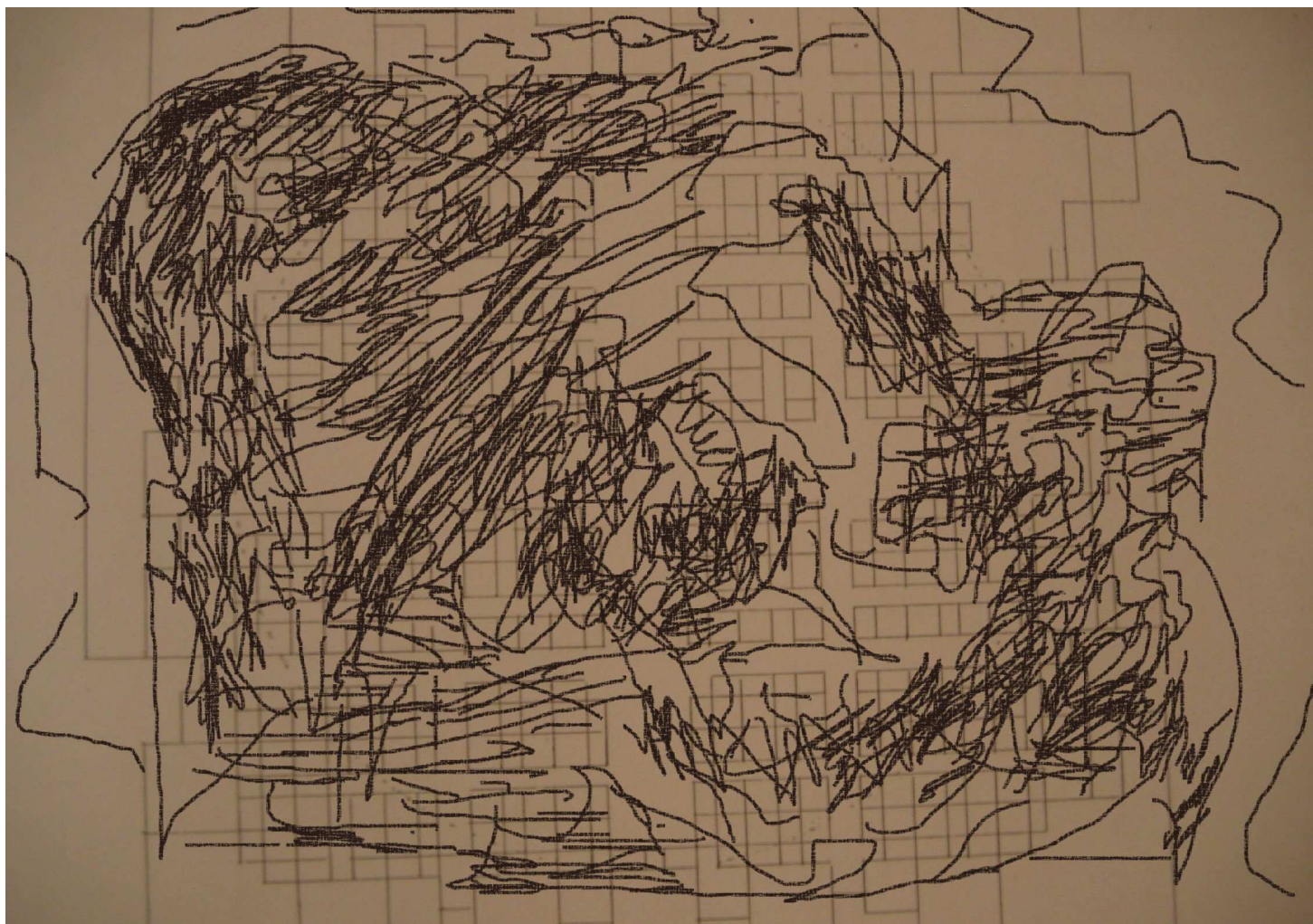


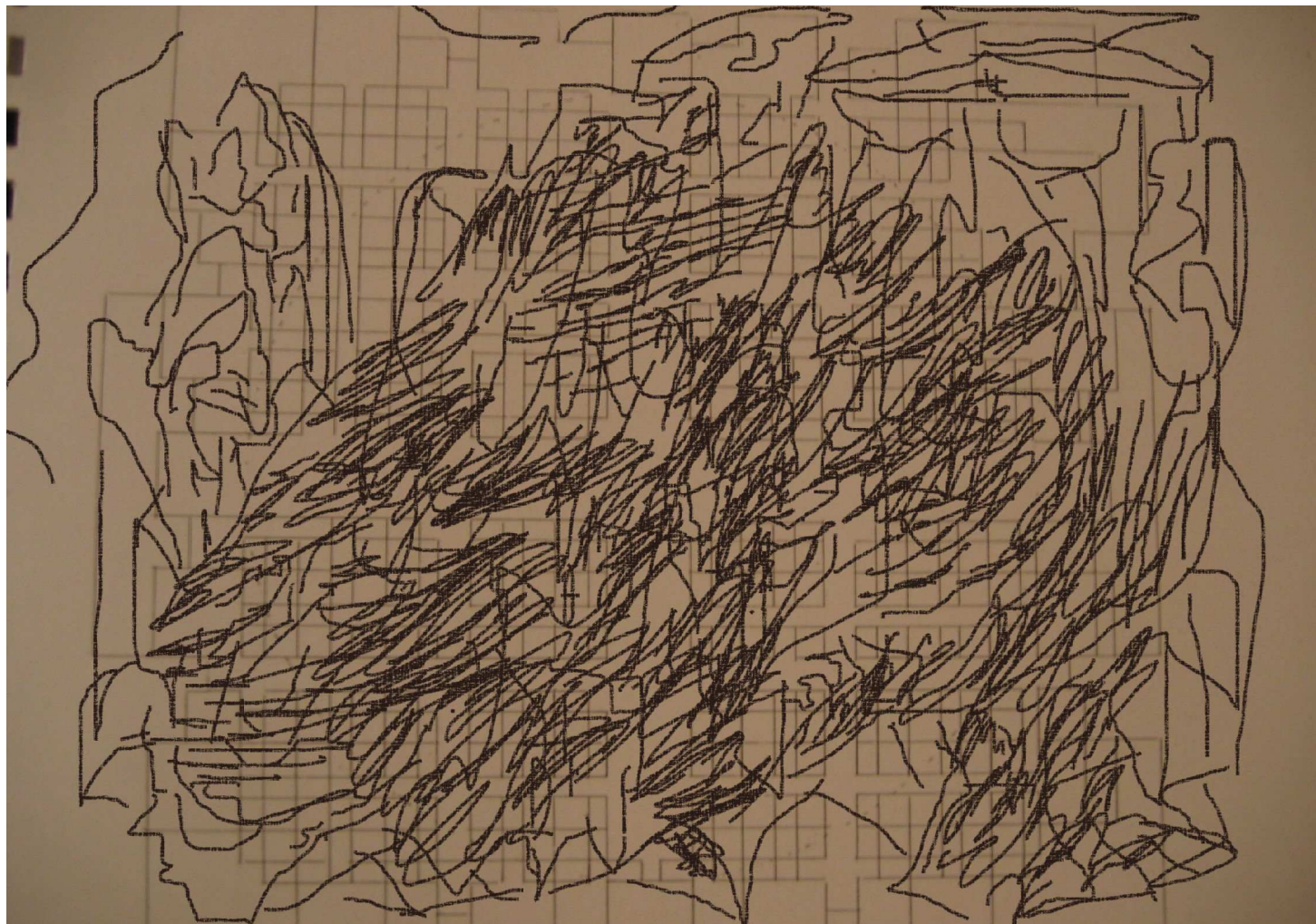


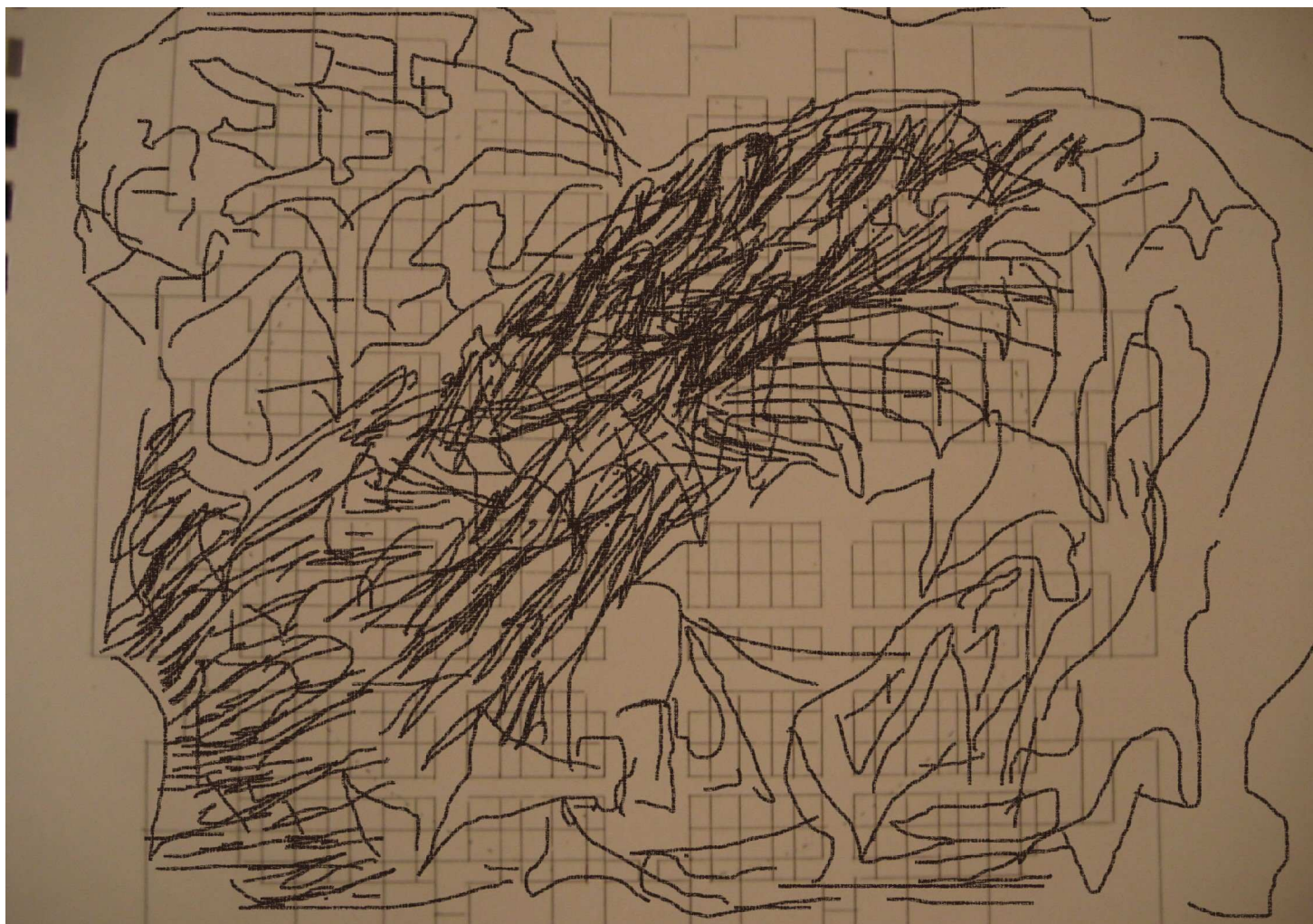


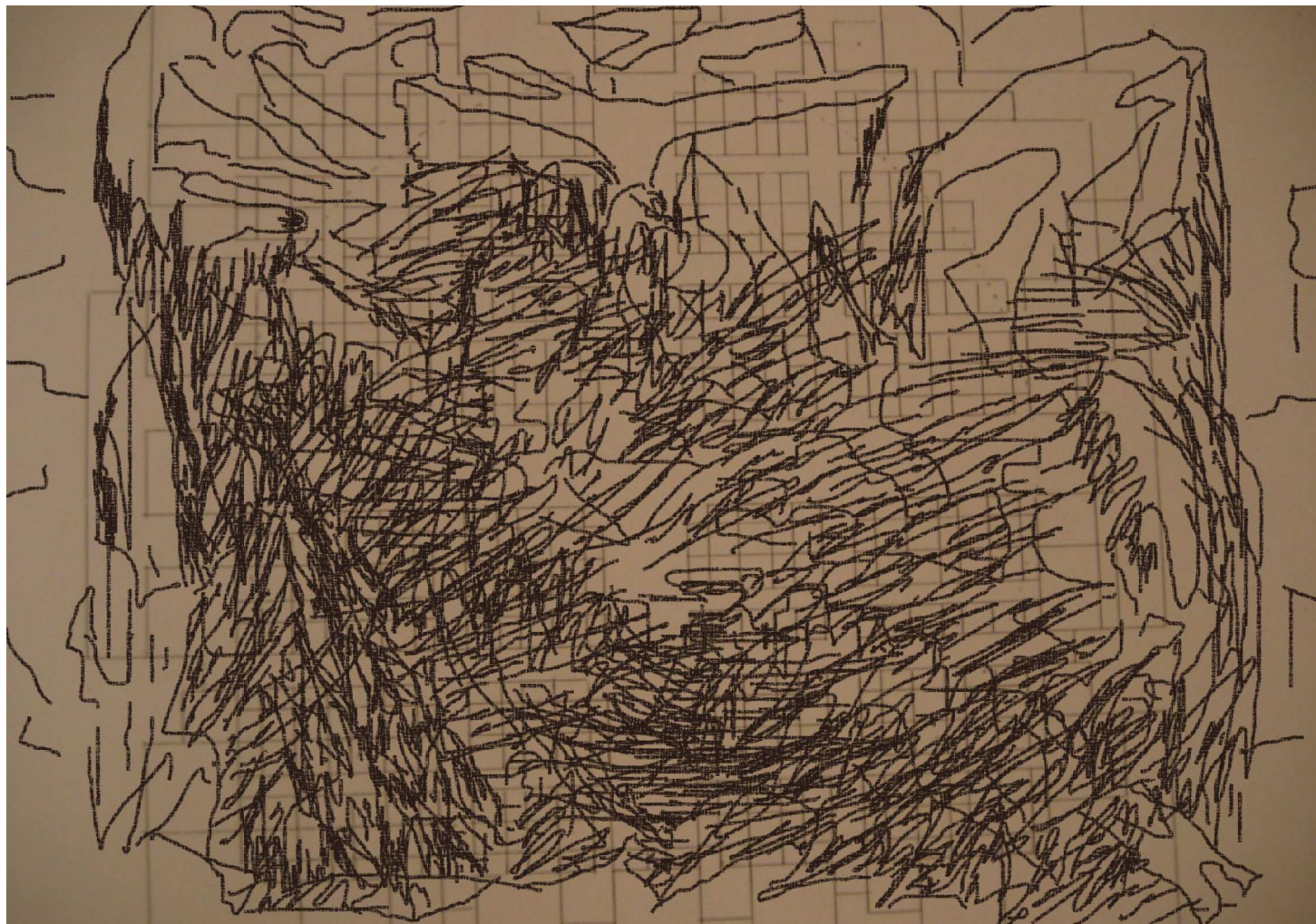


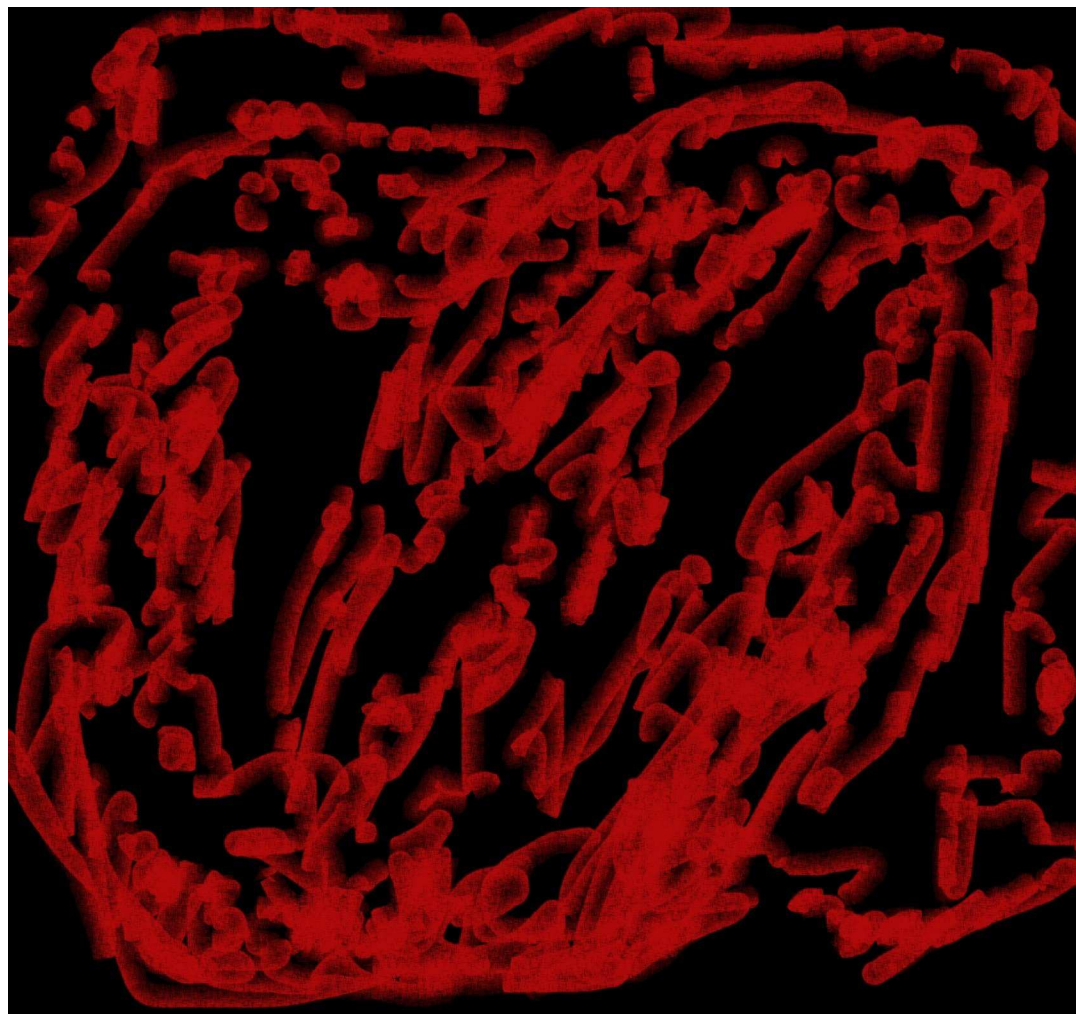


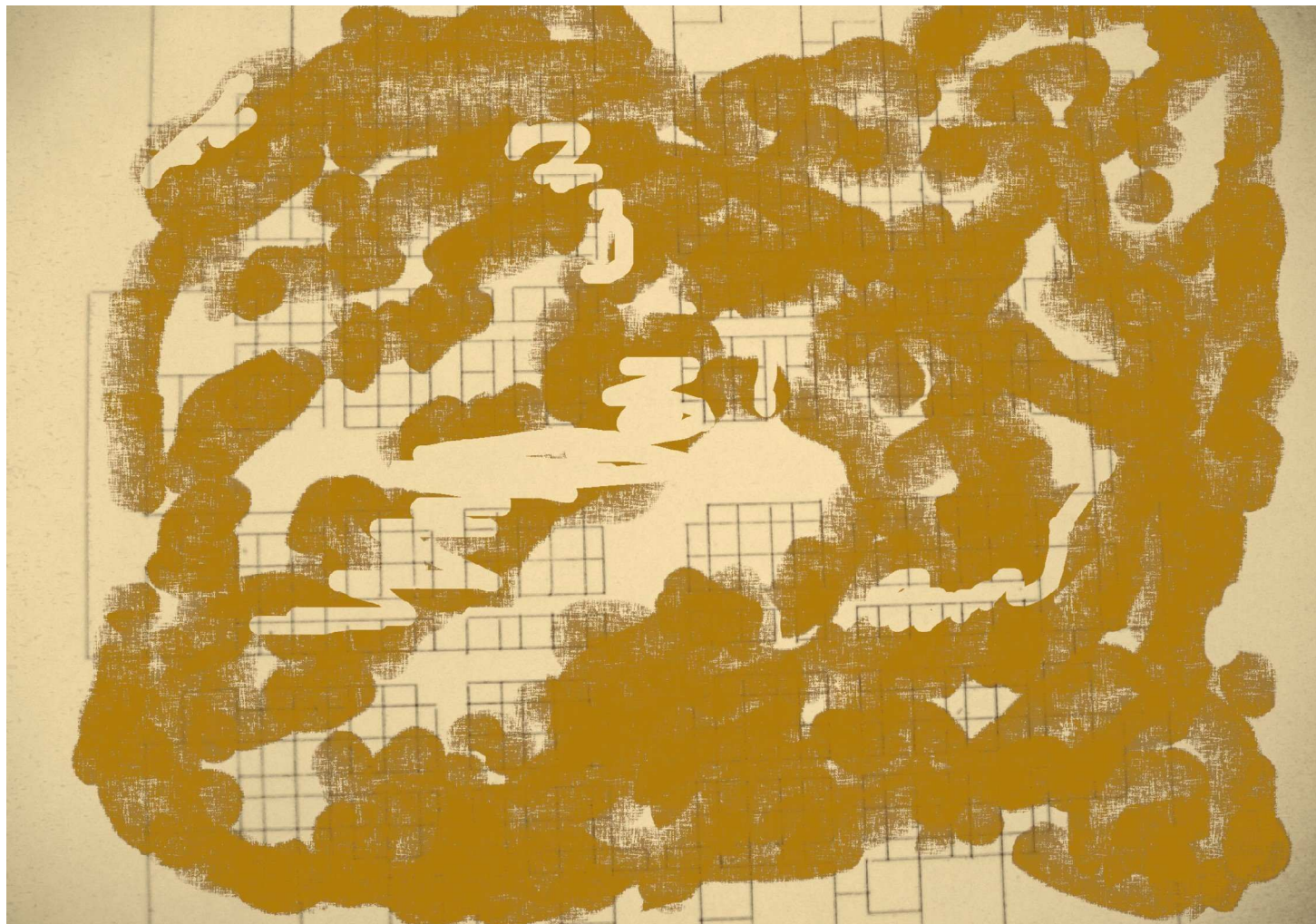


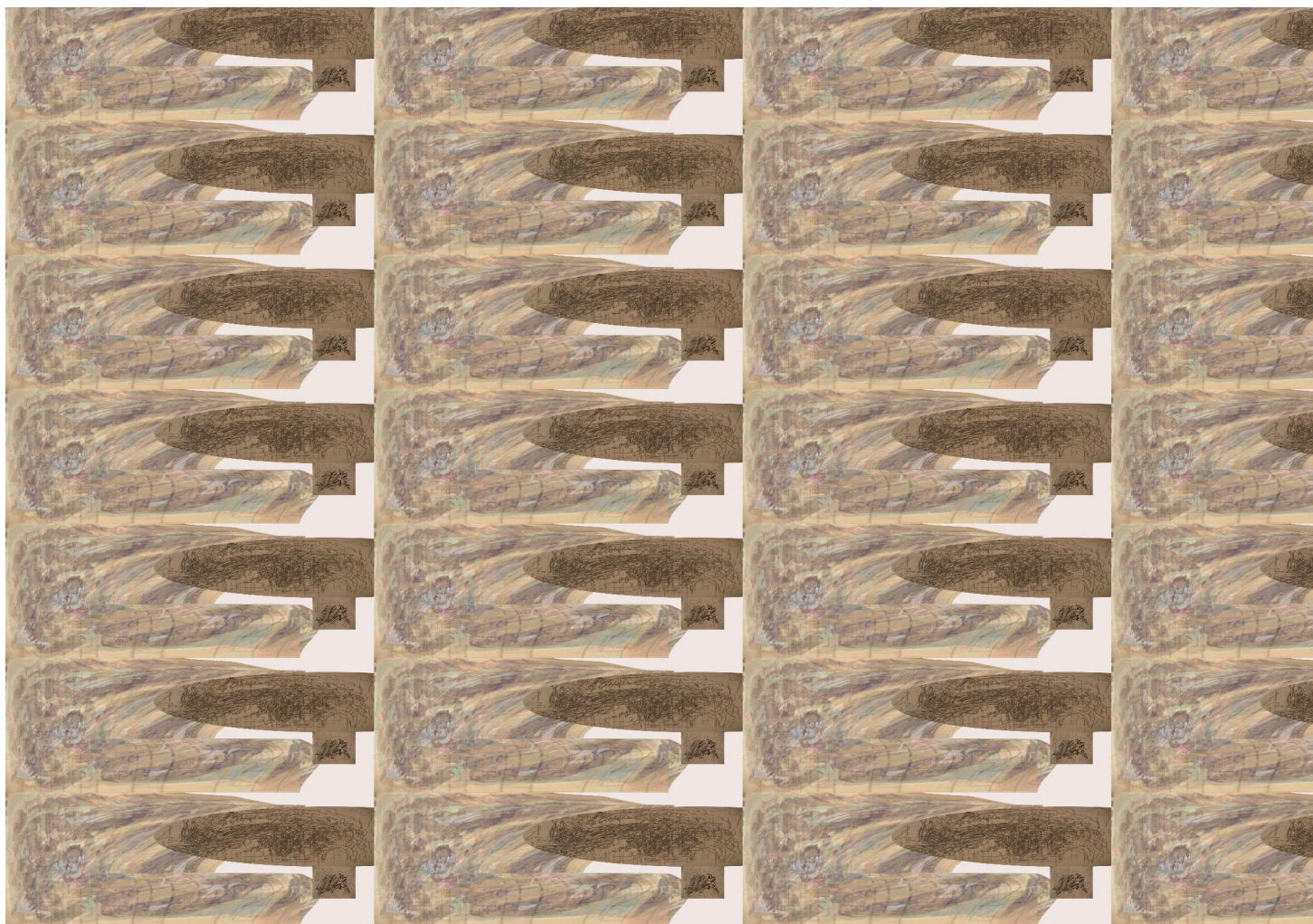


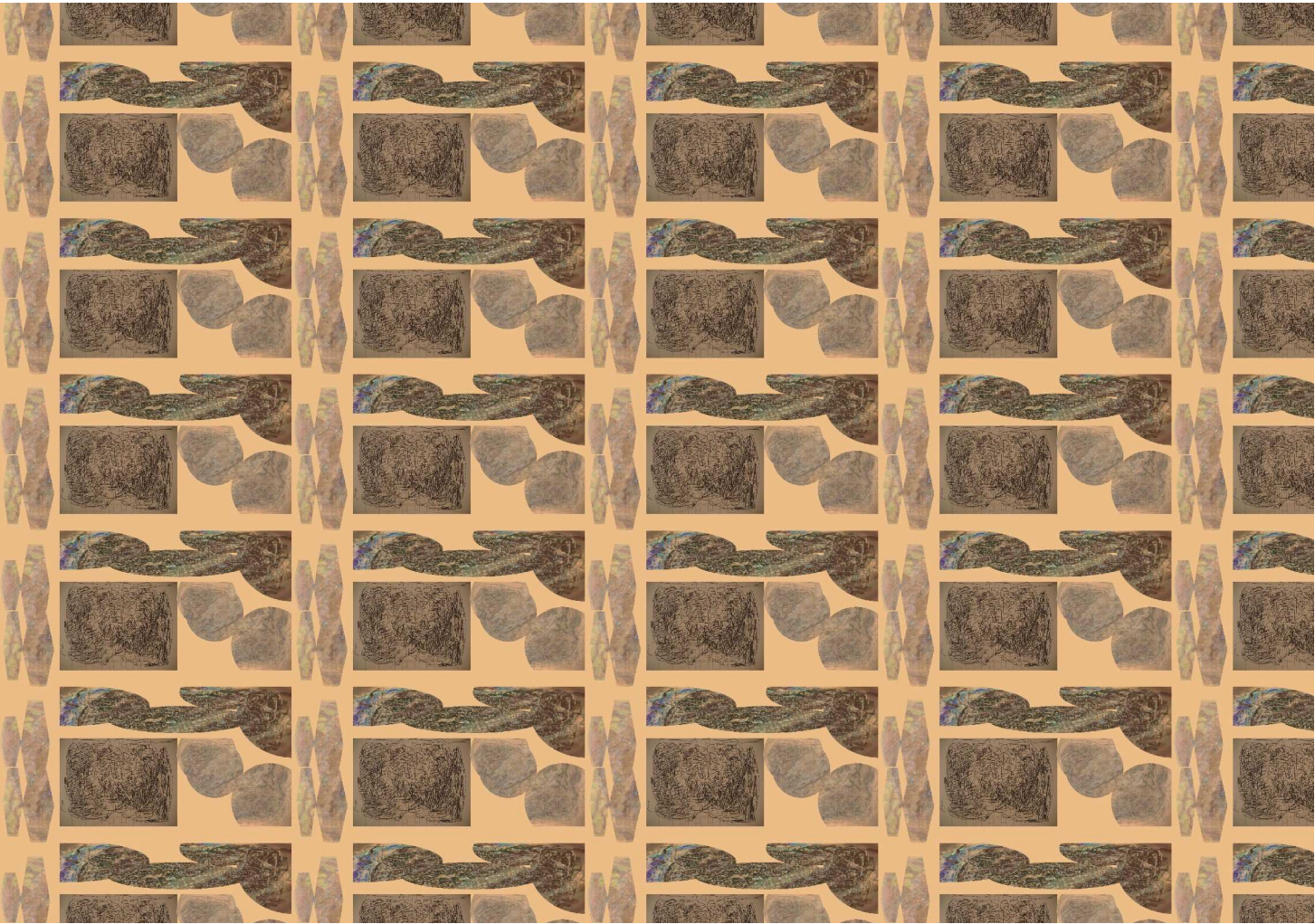




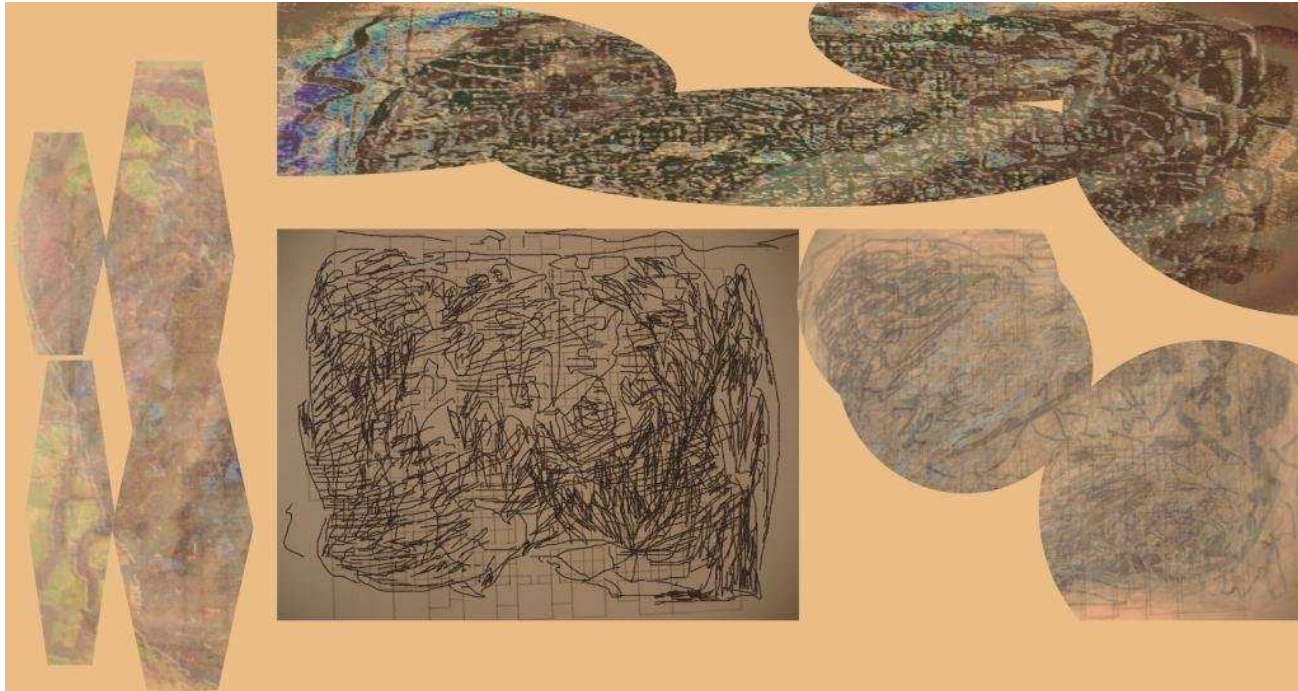


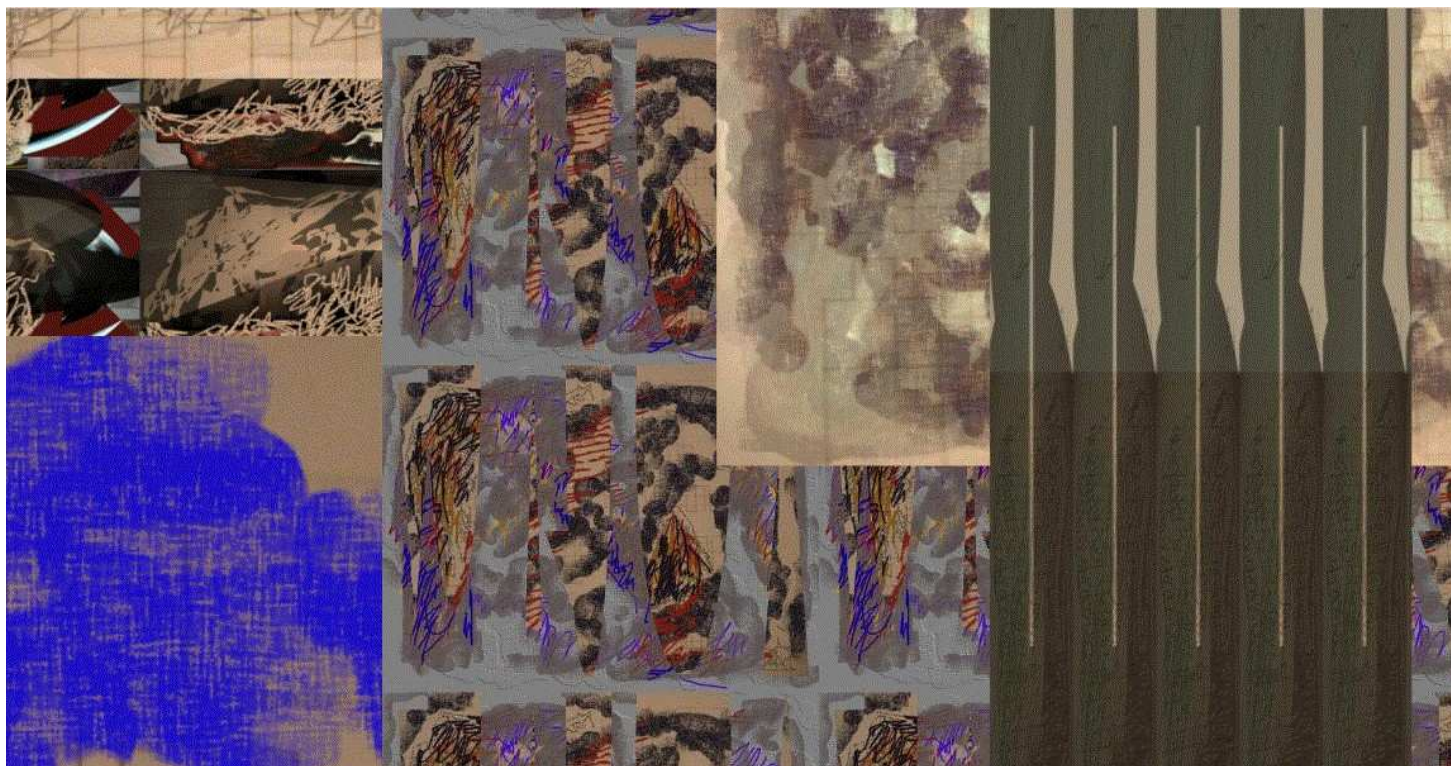




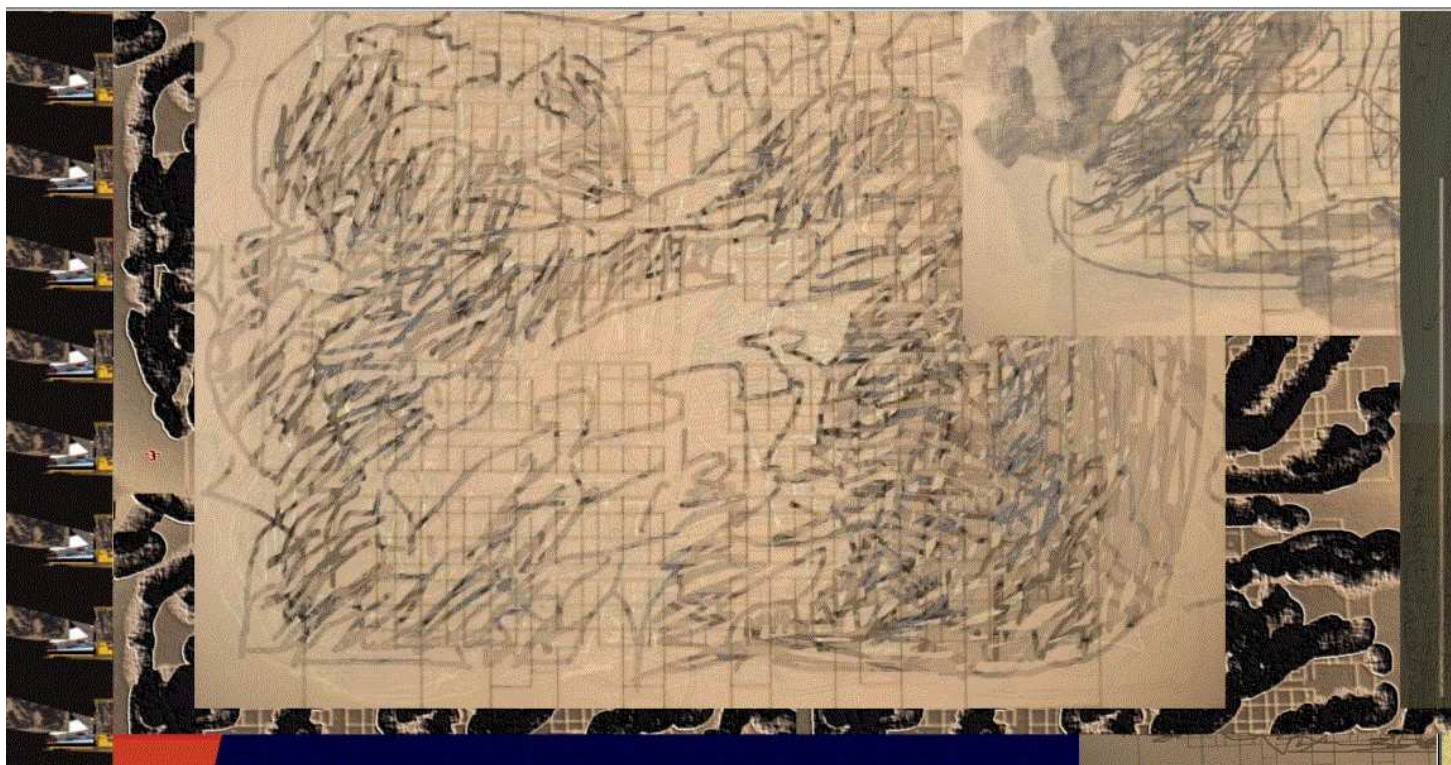


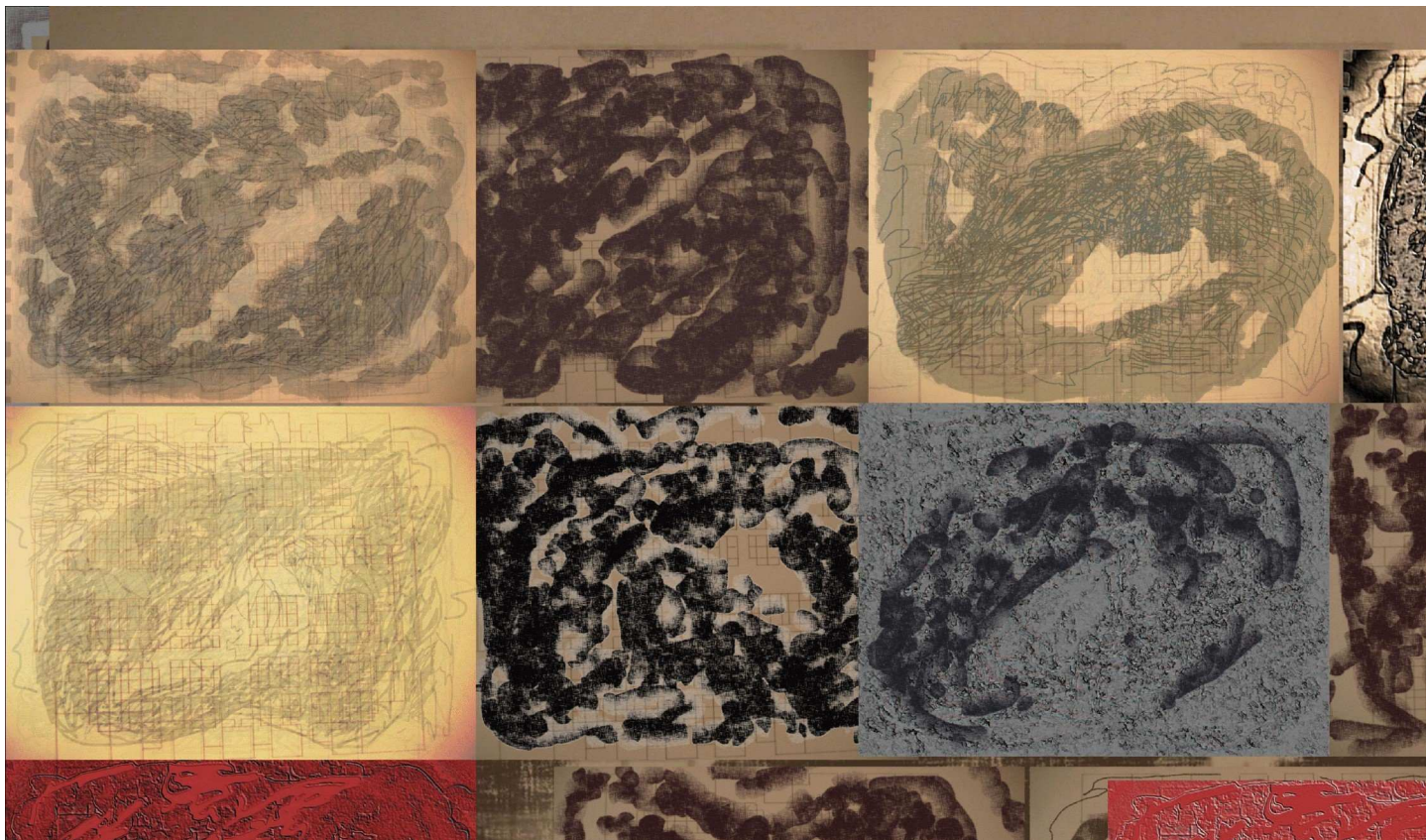


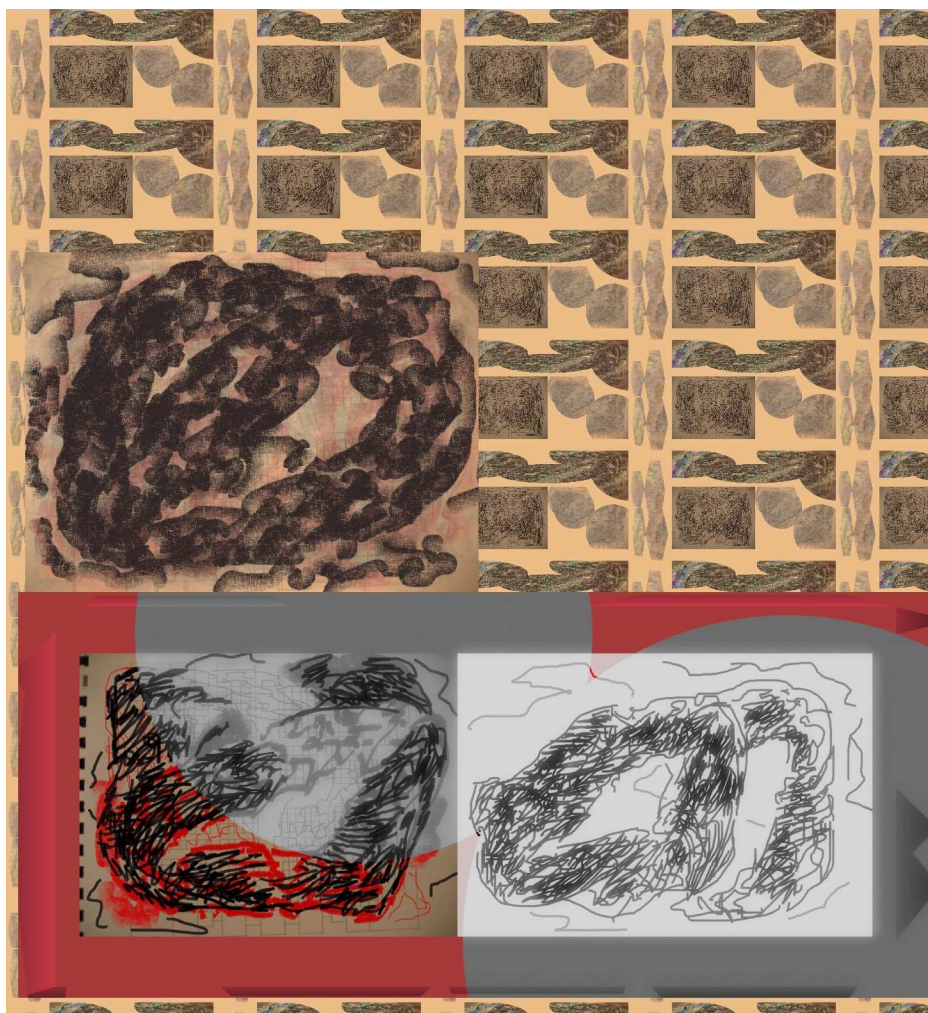


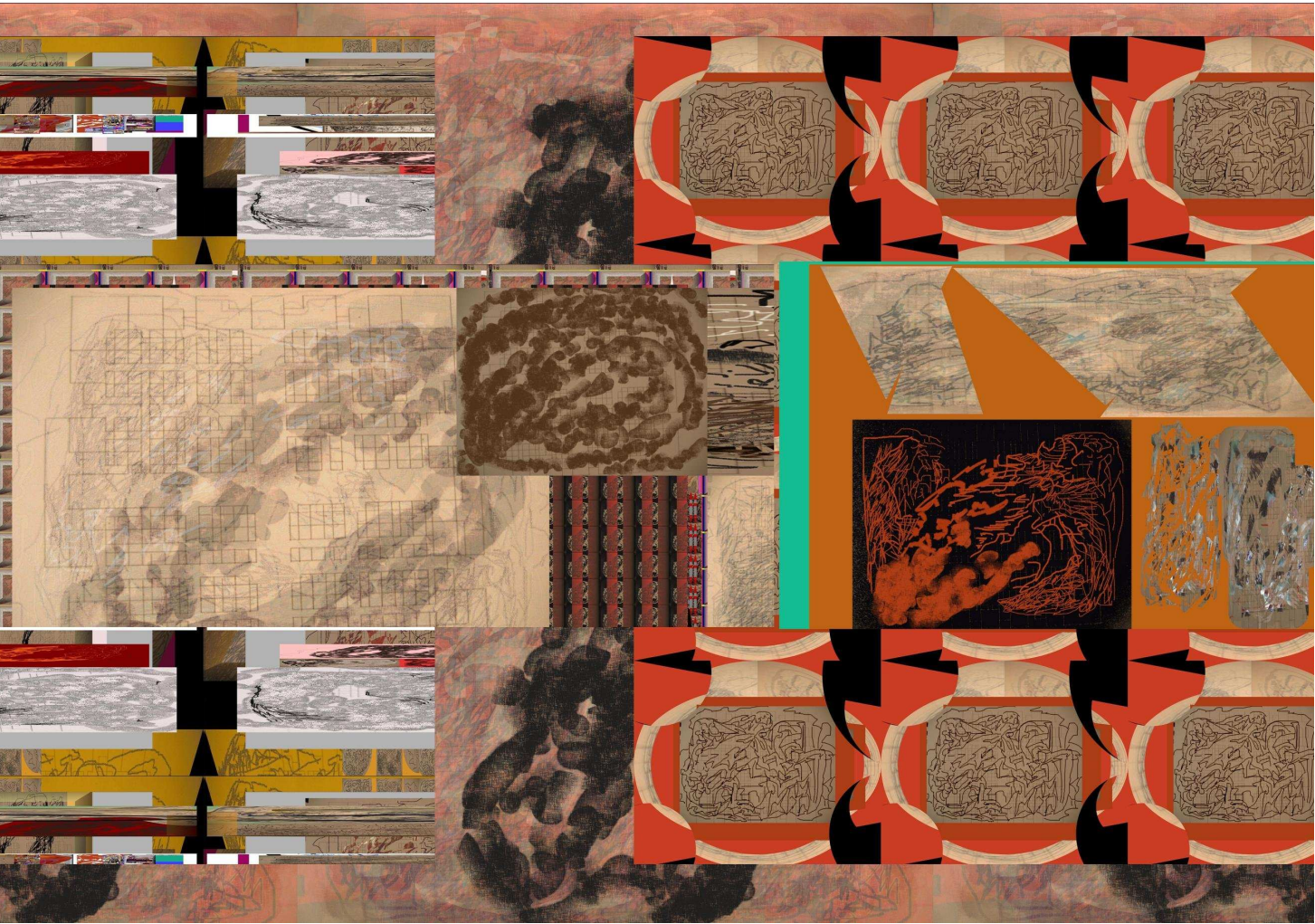


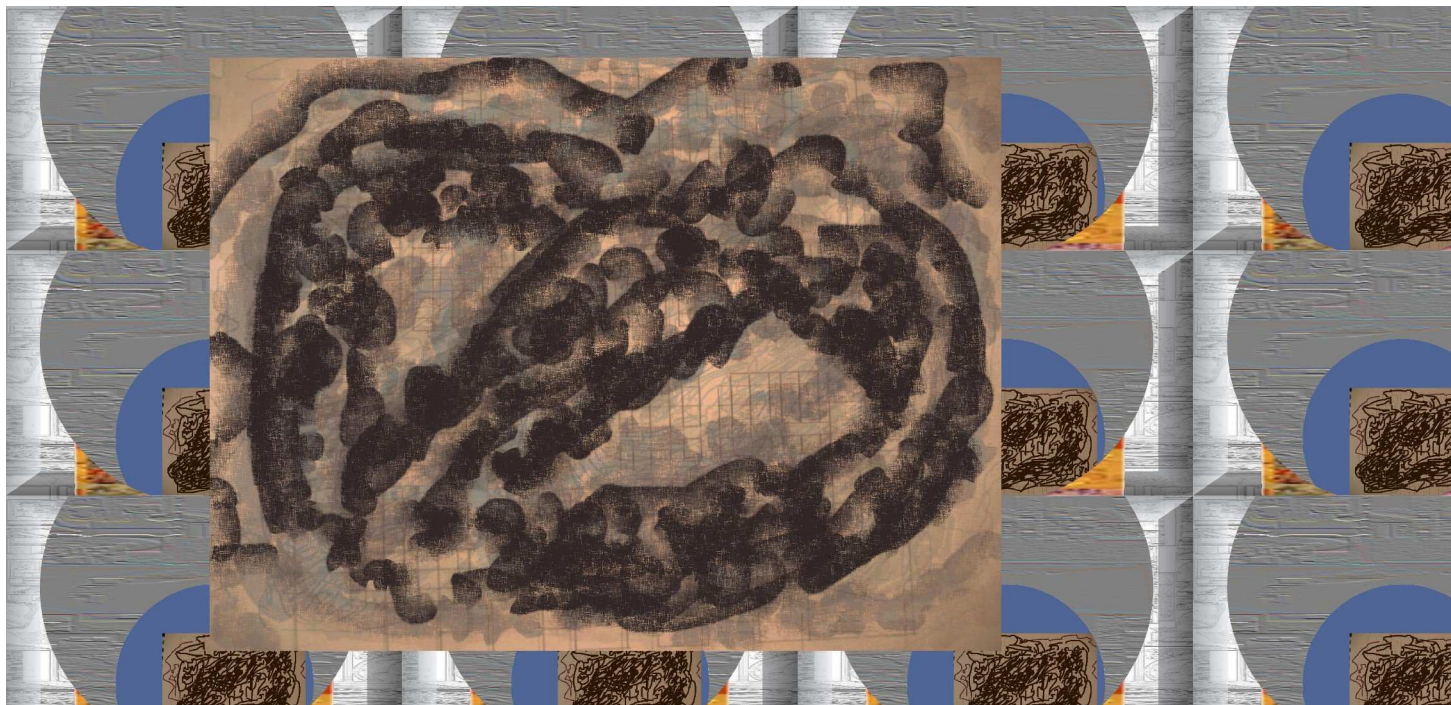




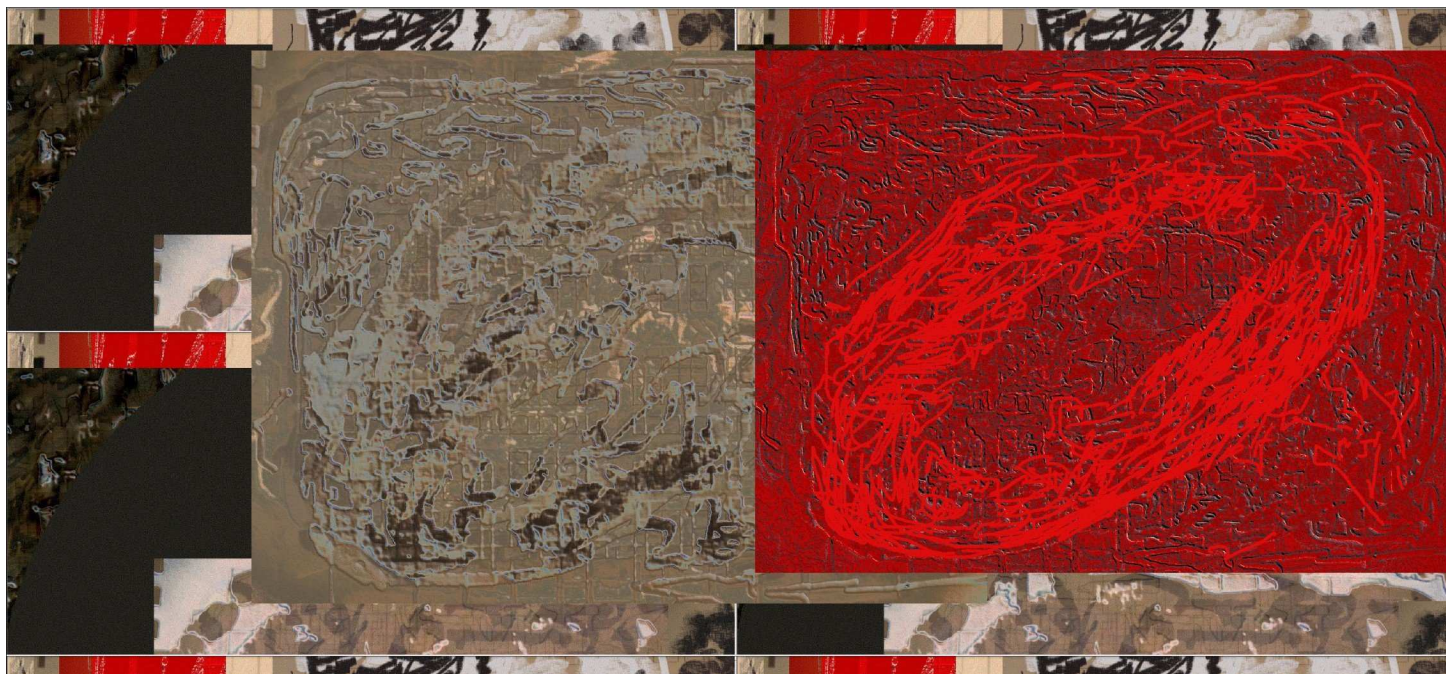


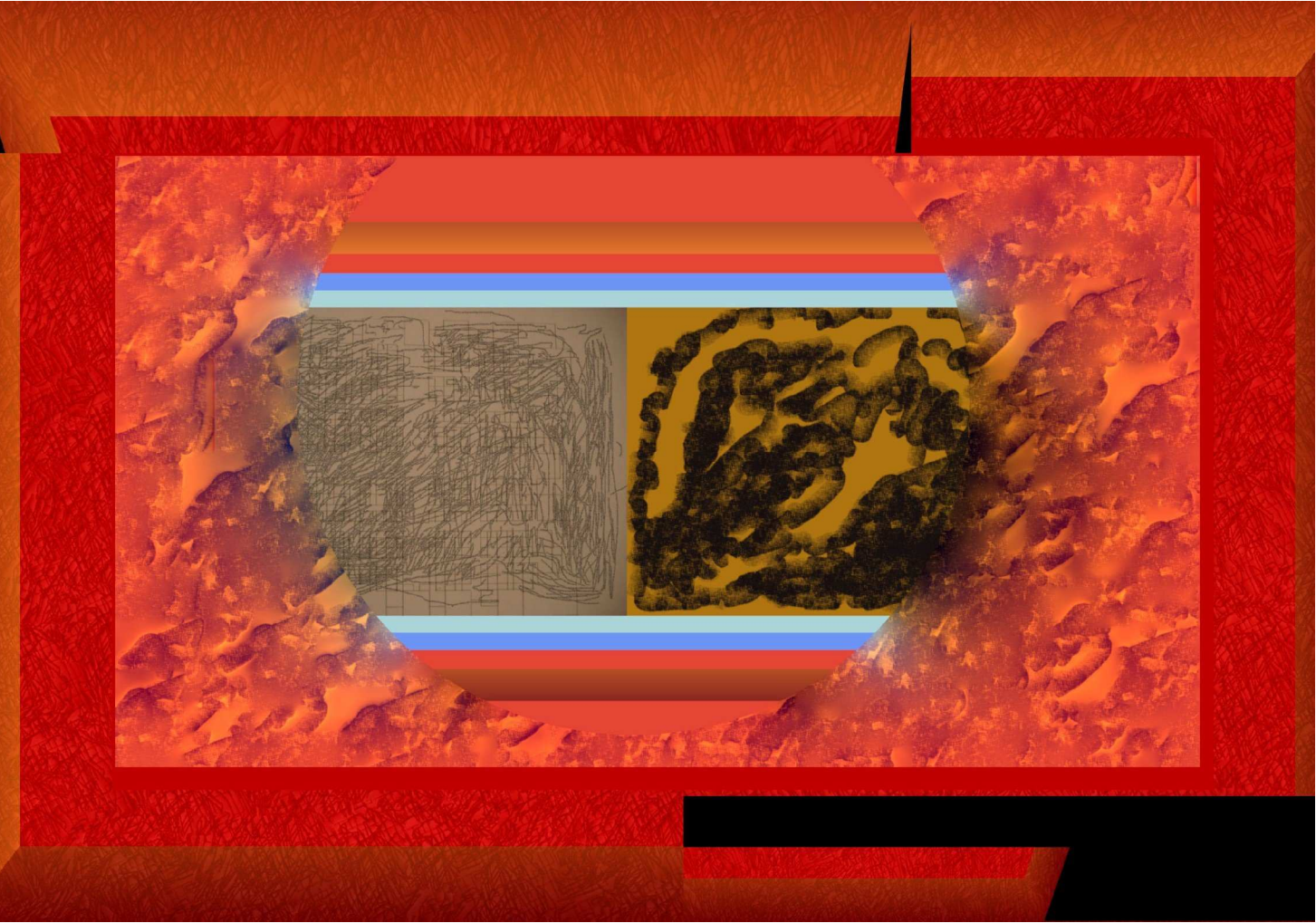


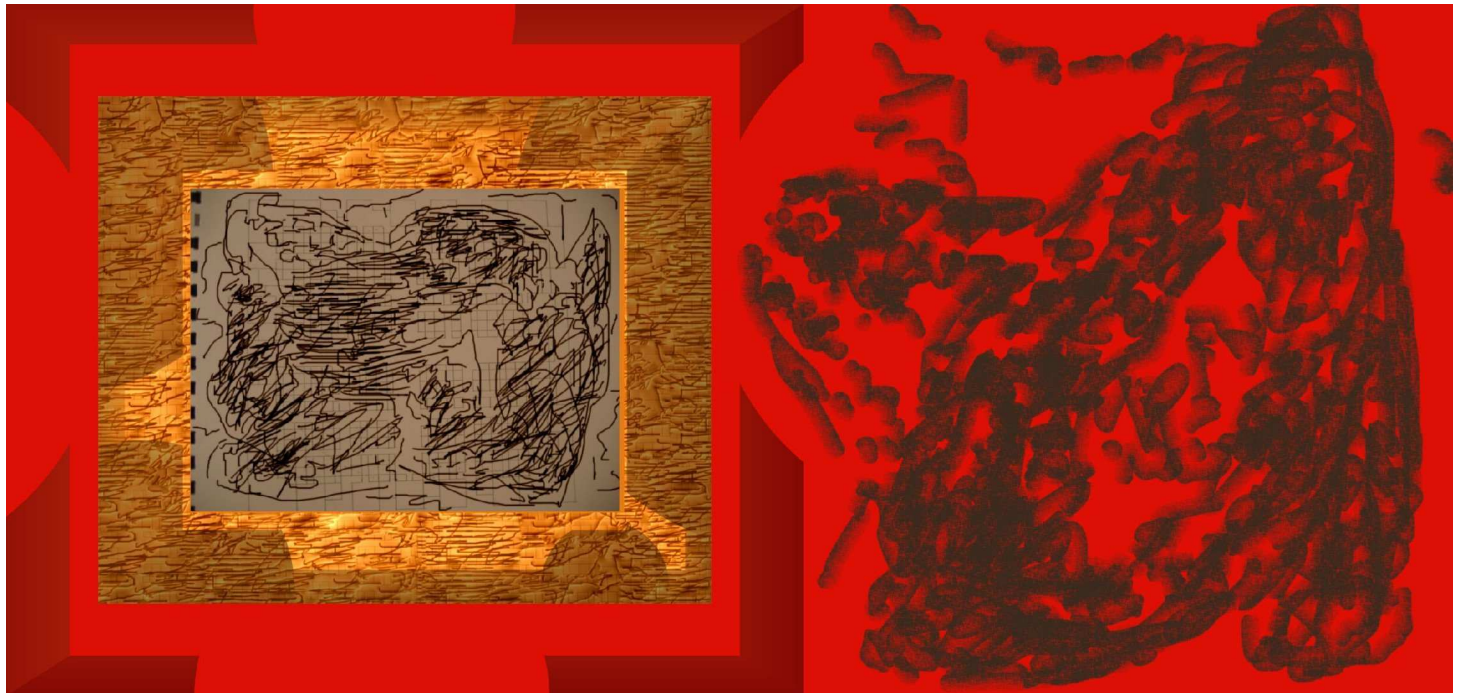








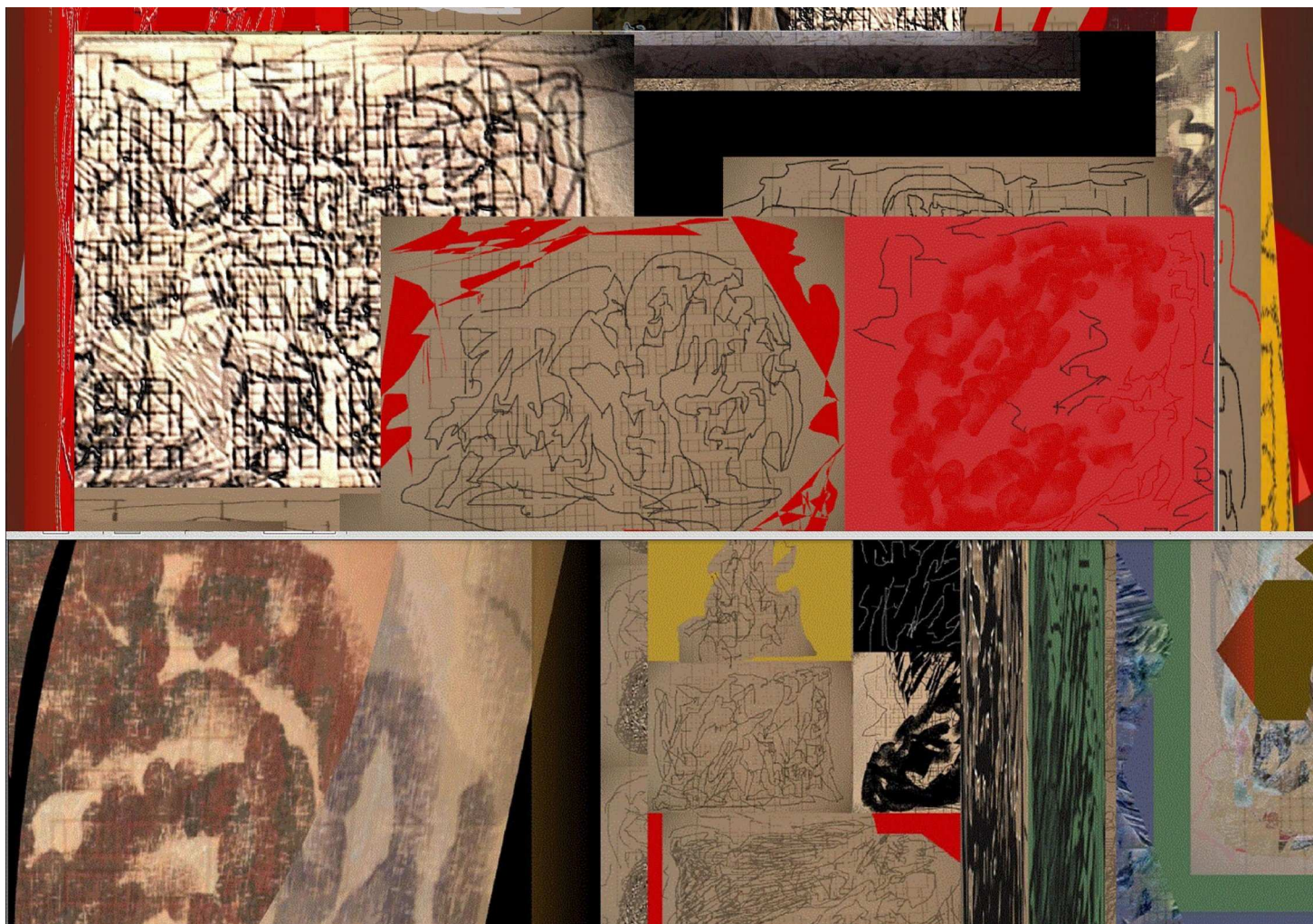






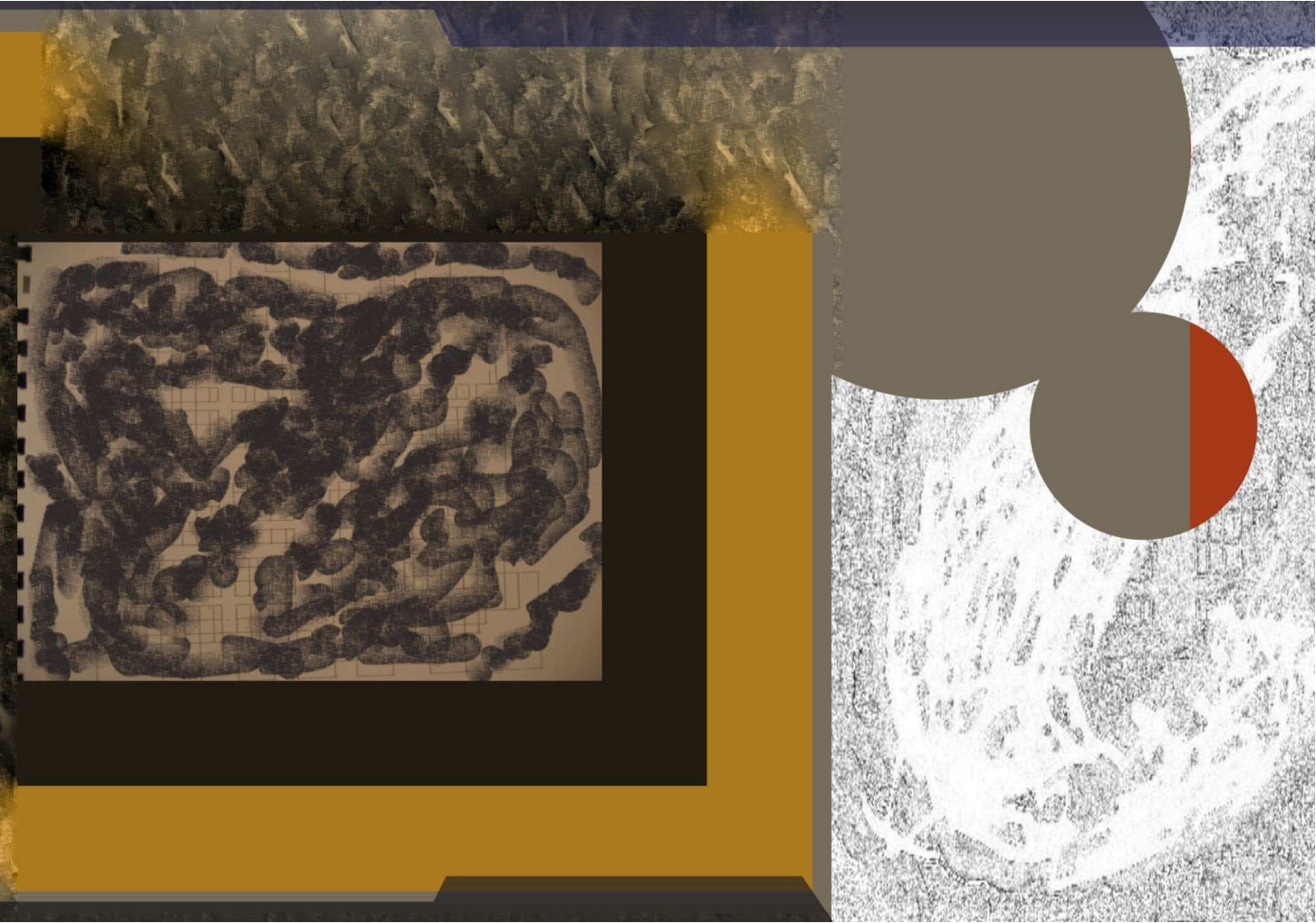






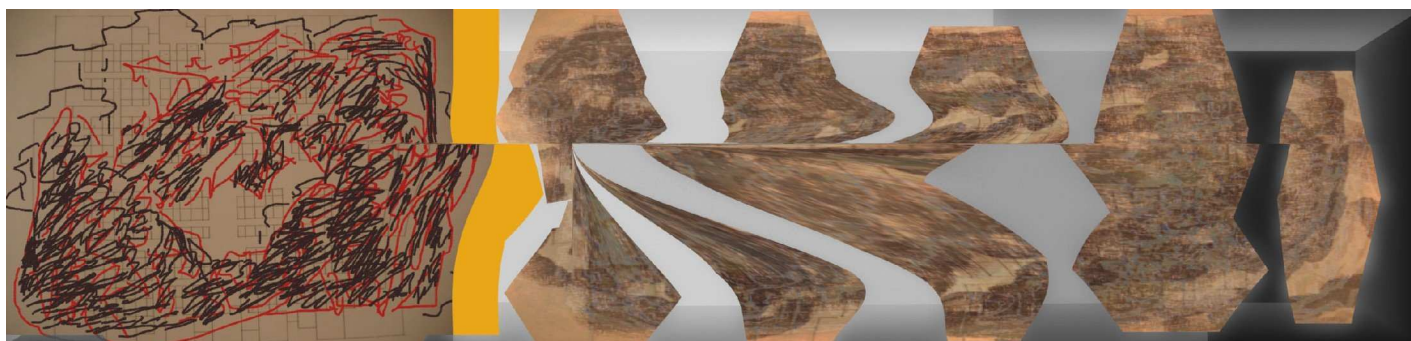




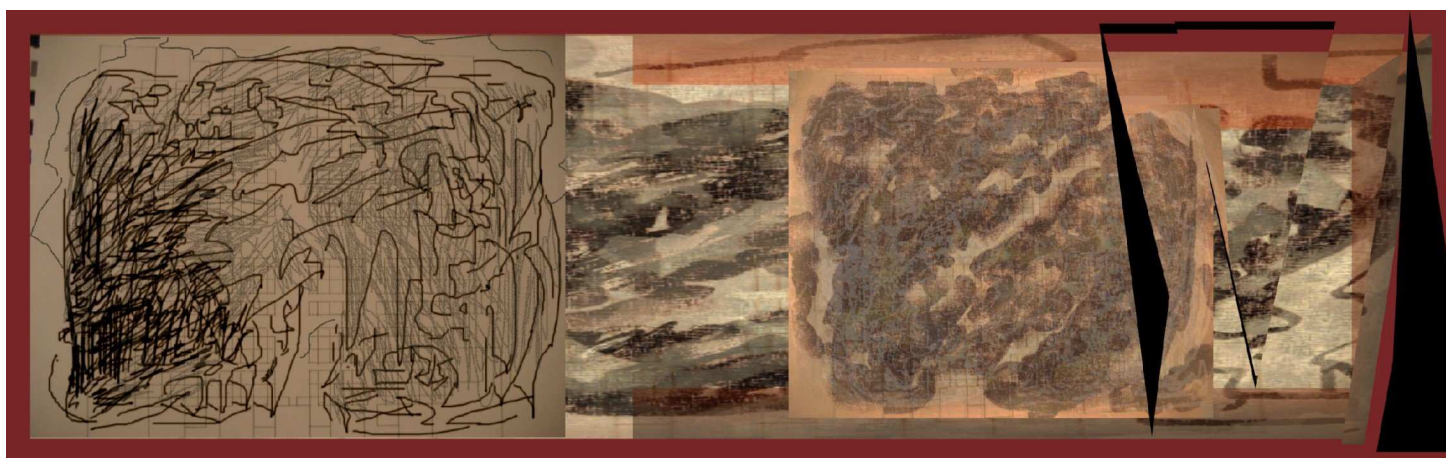


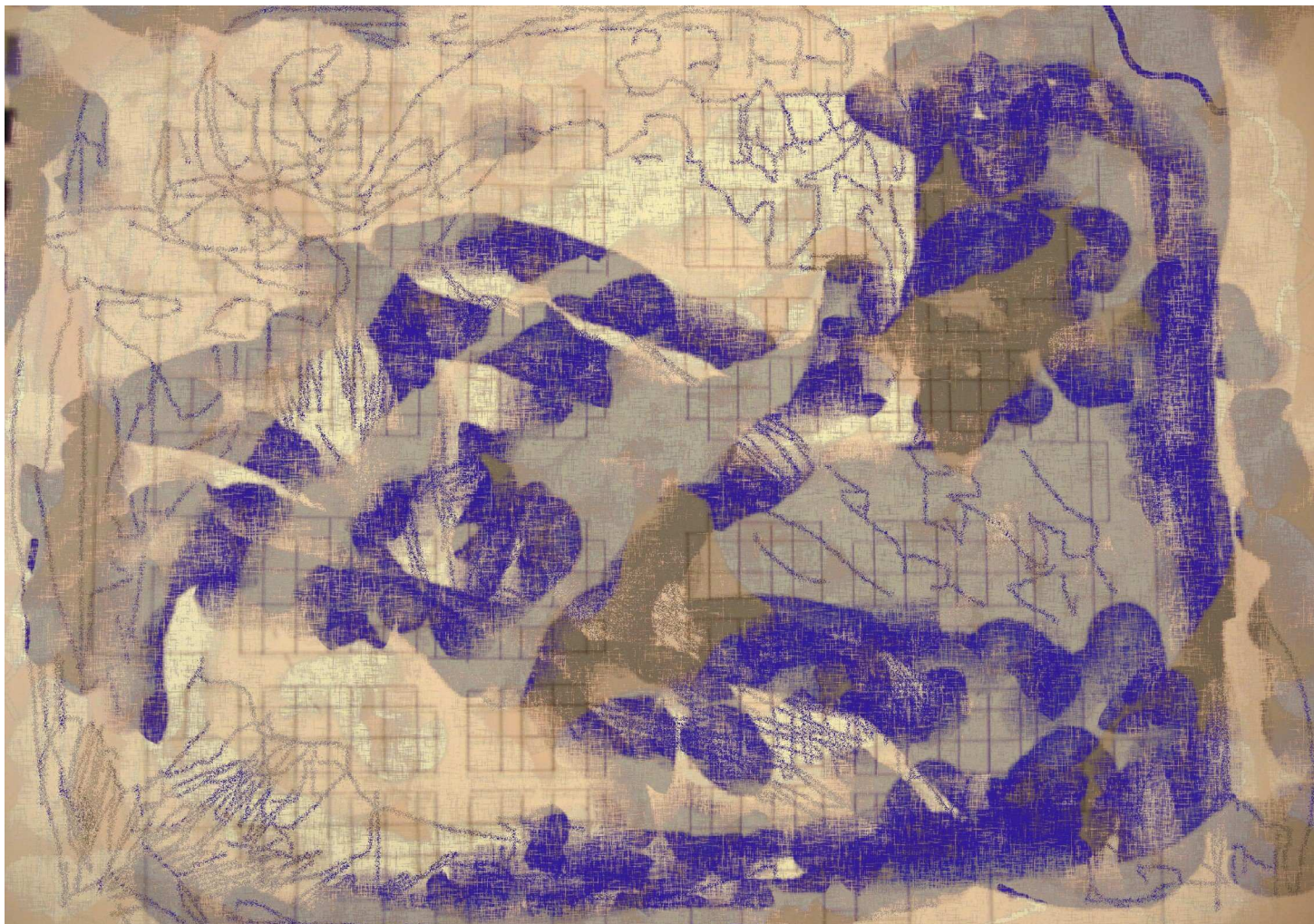














Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1

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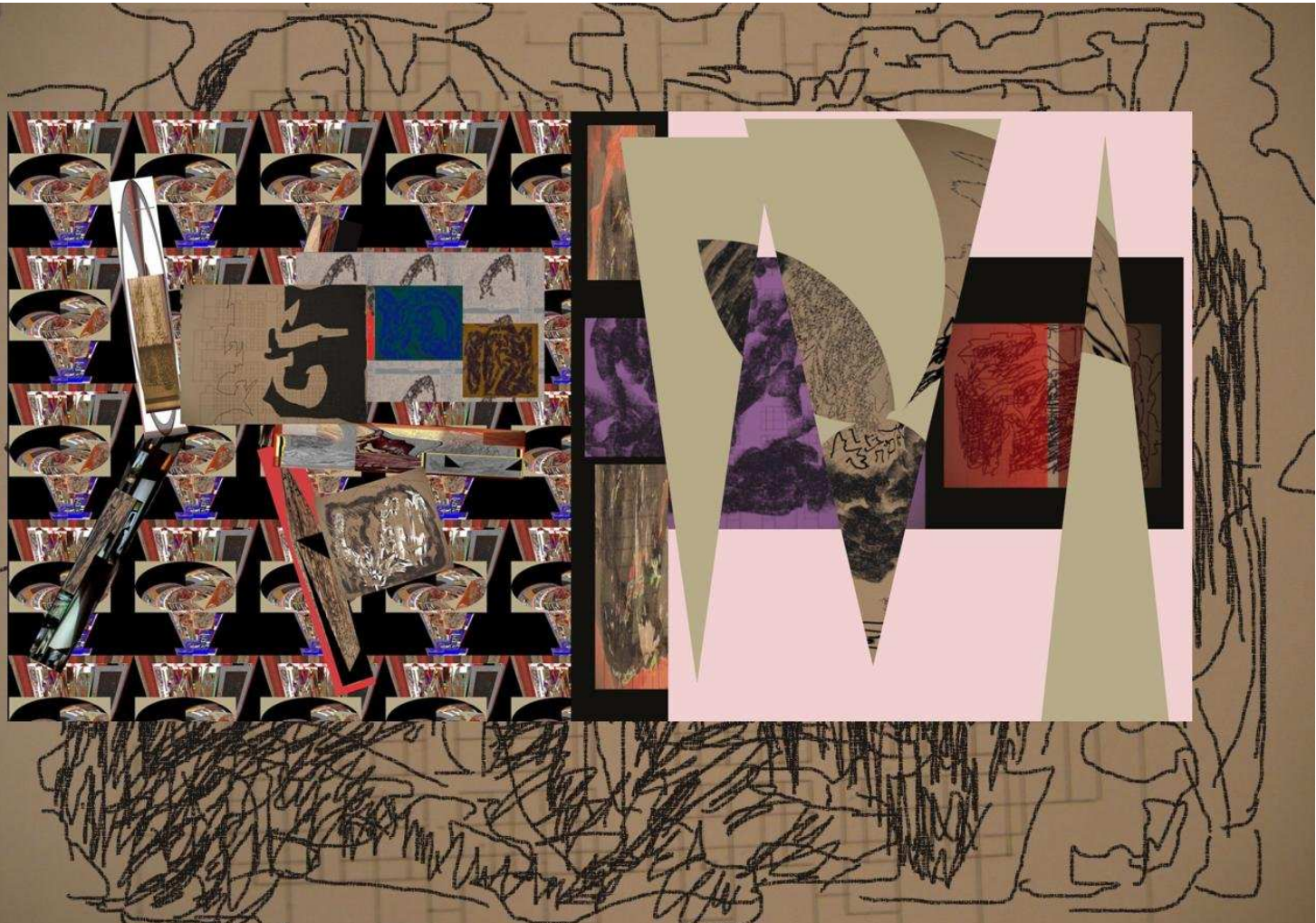
llegory

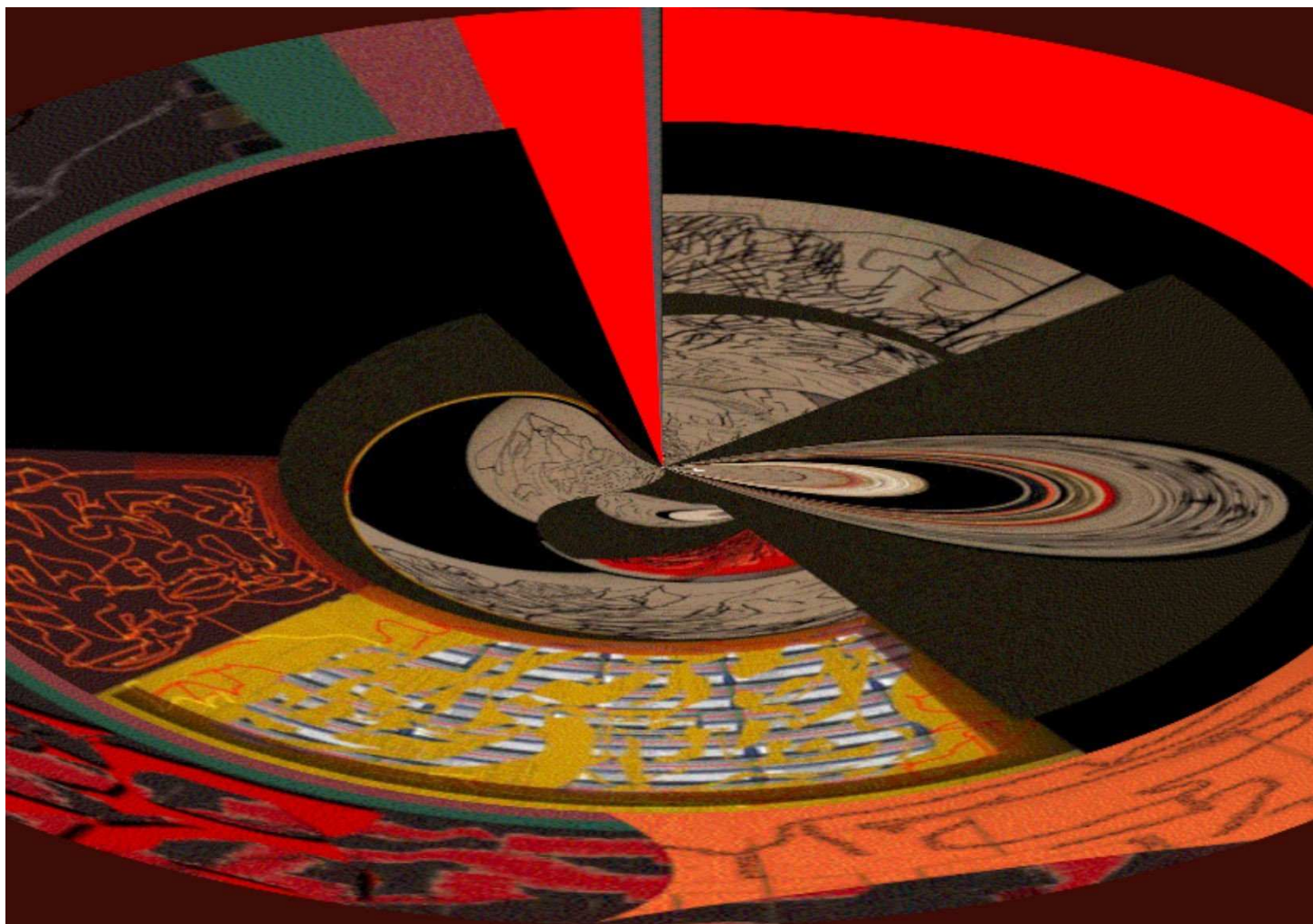


Primieval

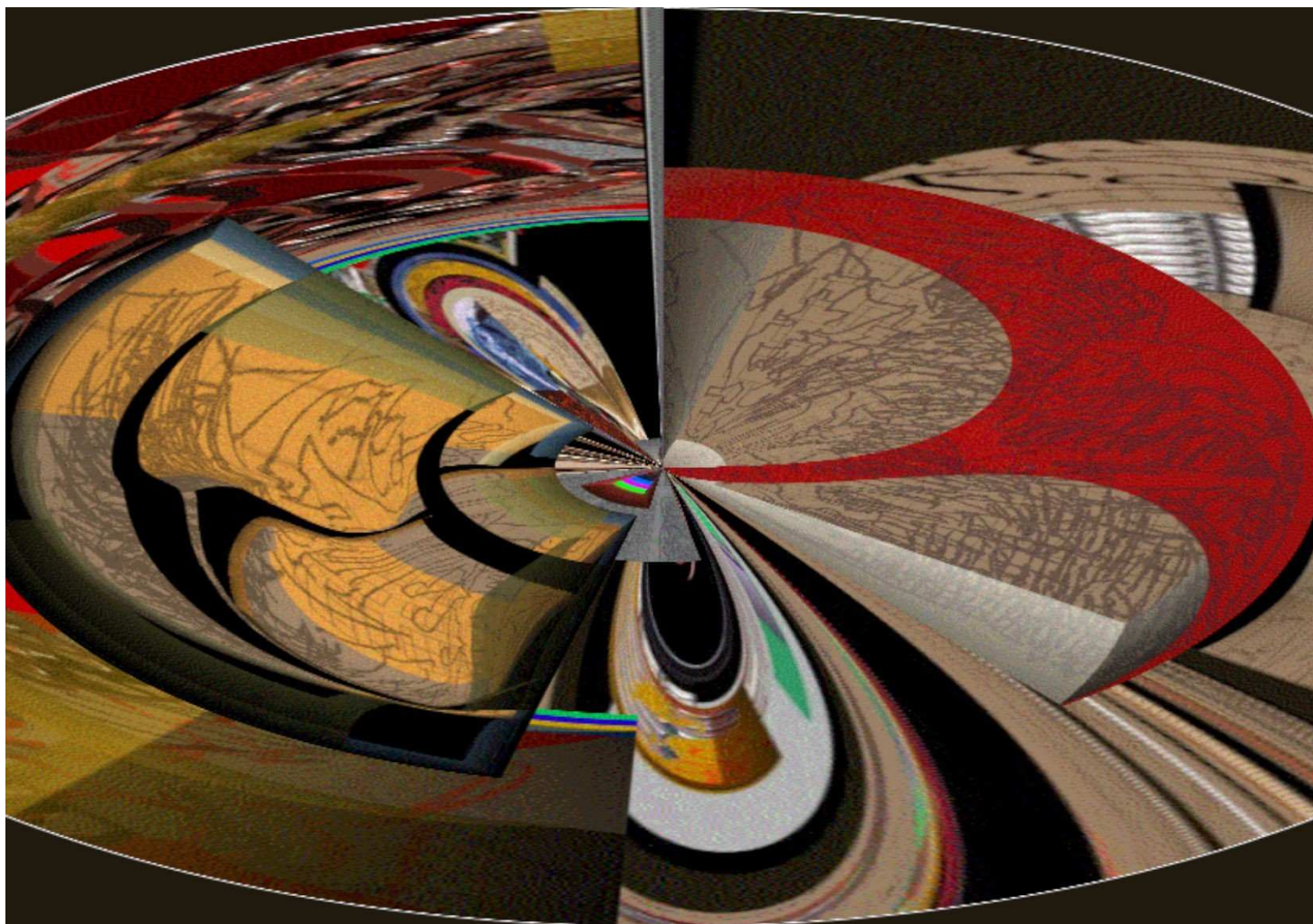


Drawing visual verbal space 6





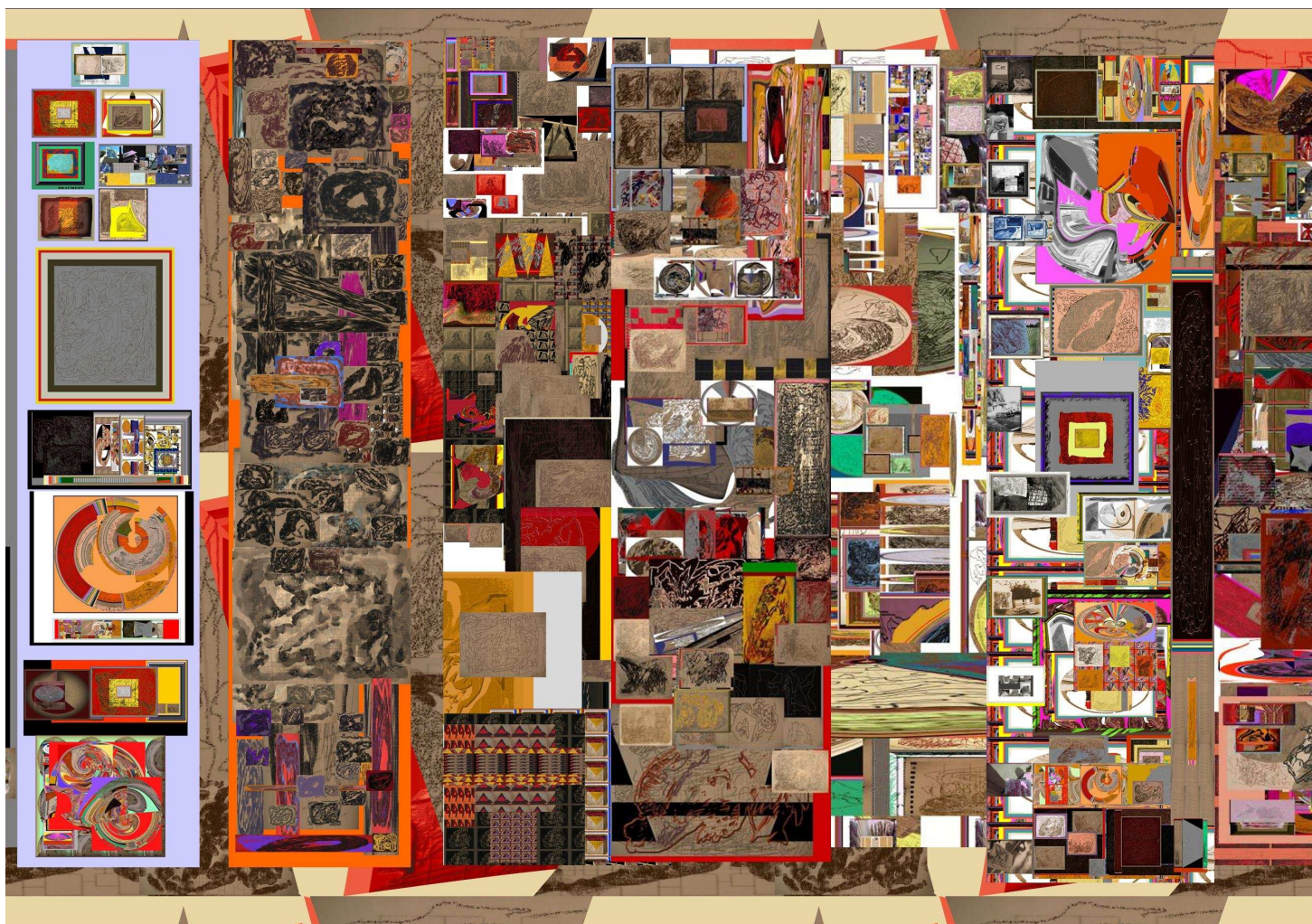


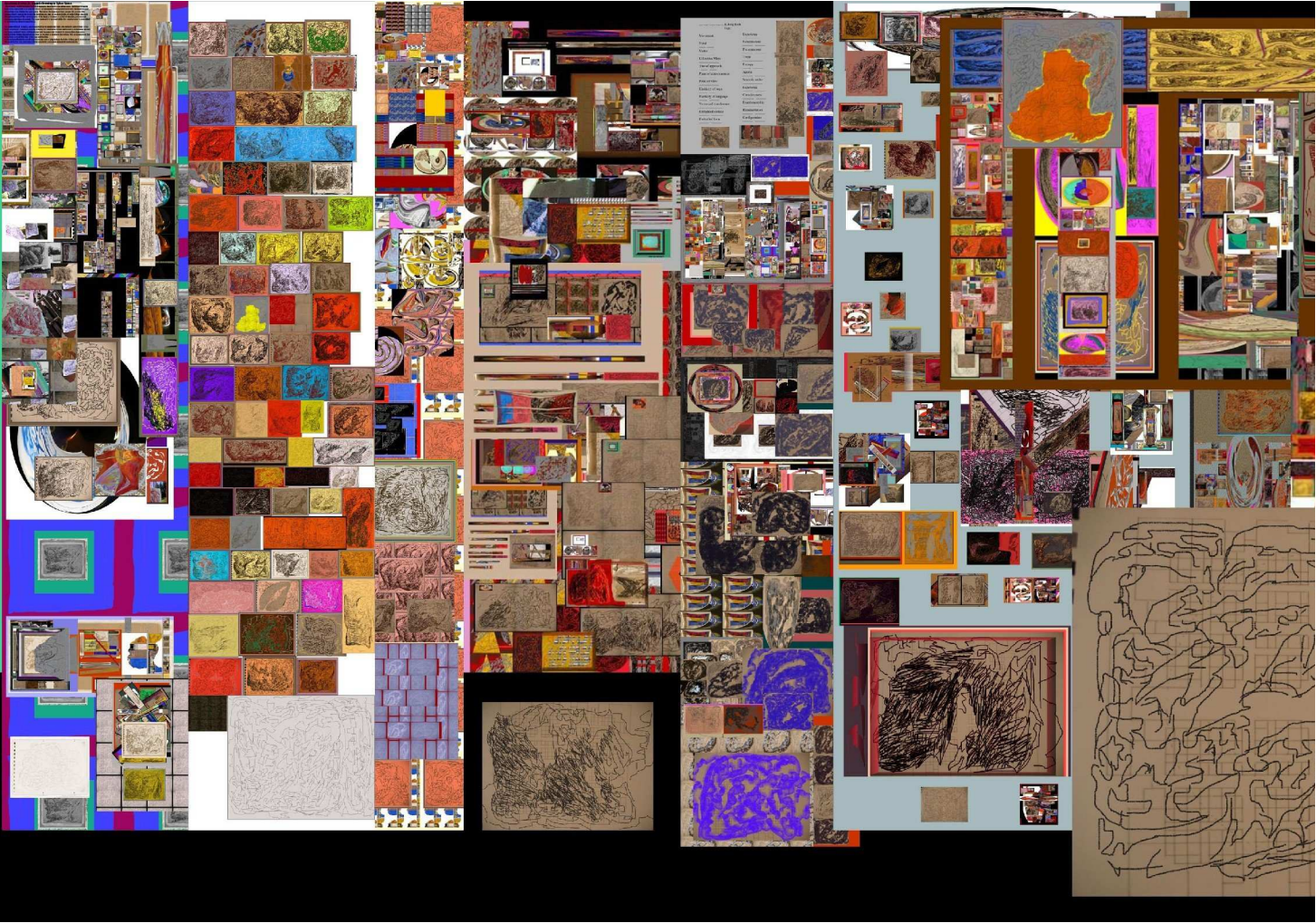


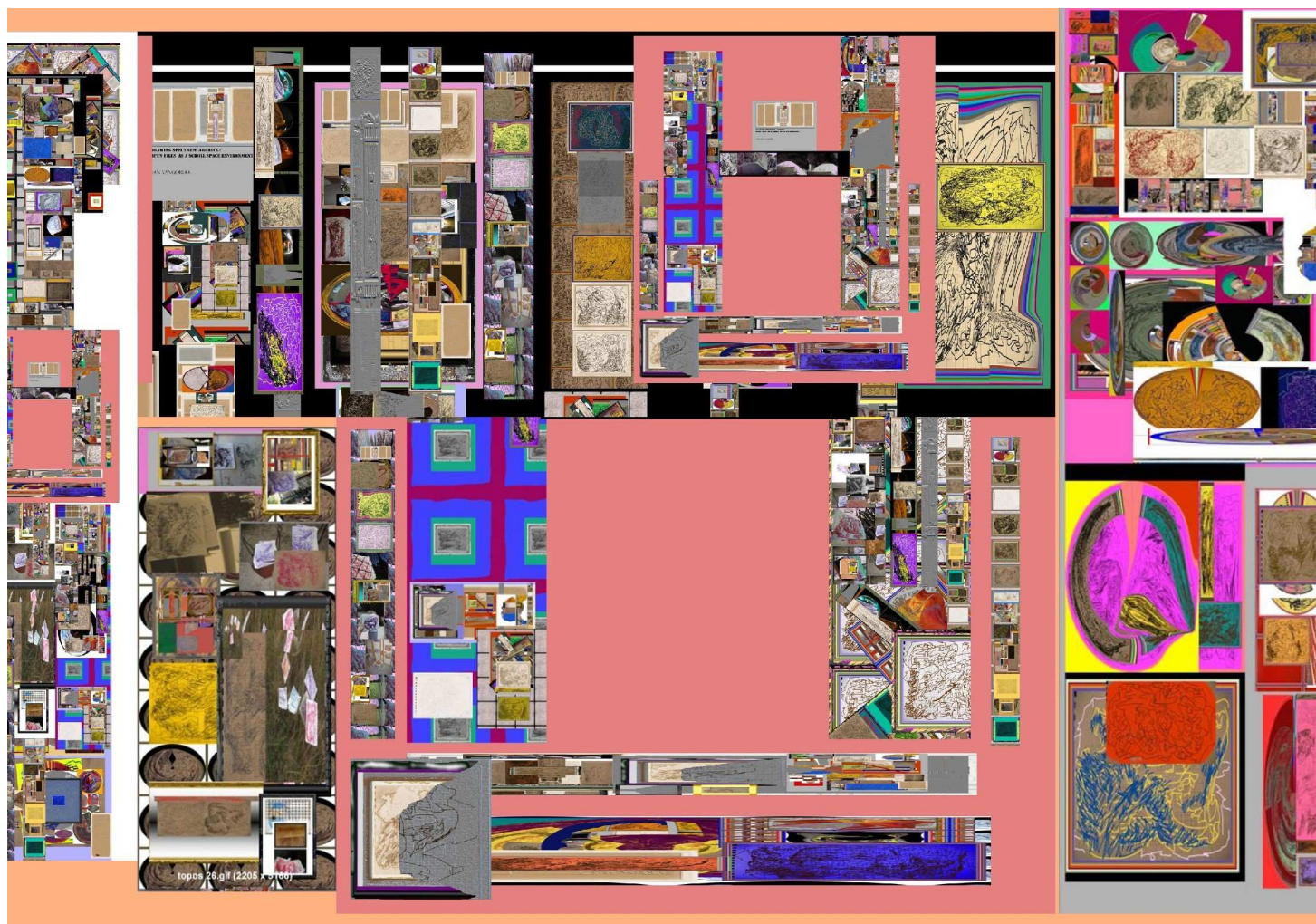


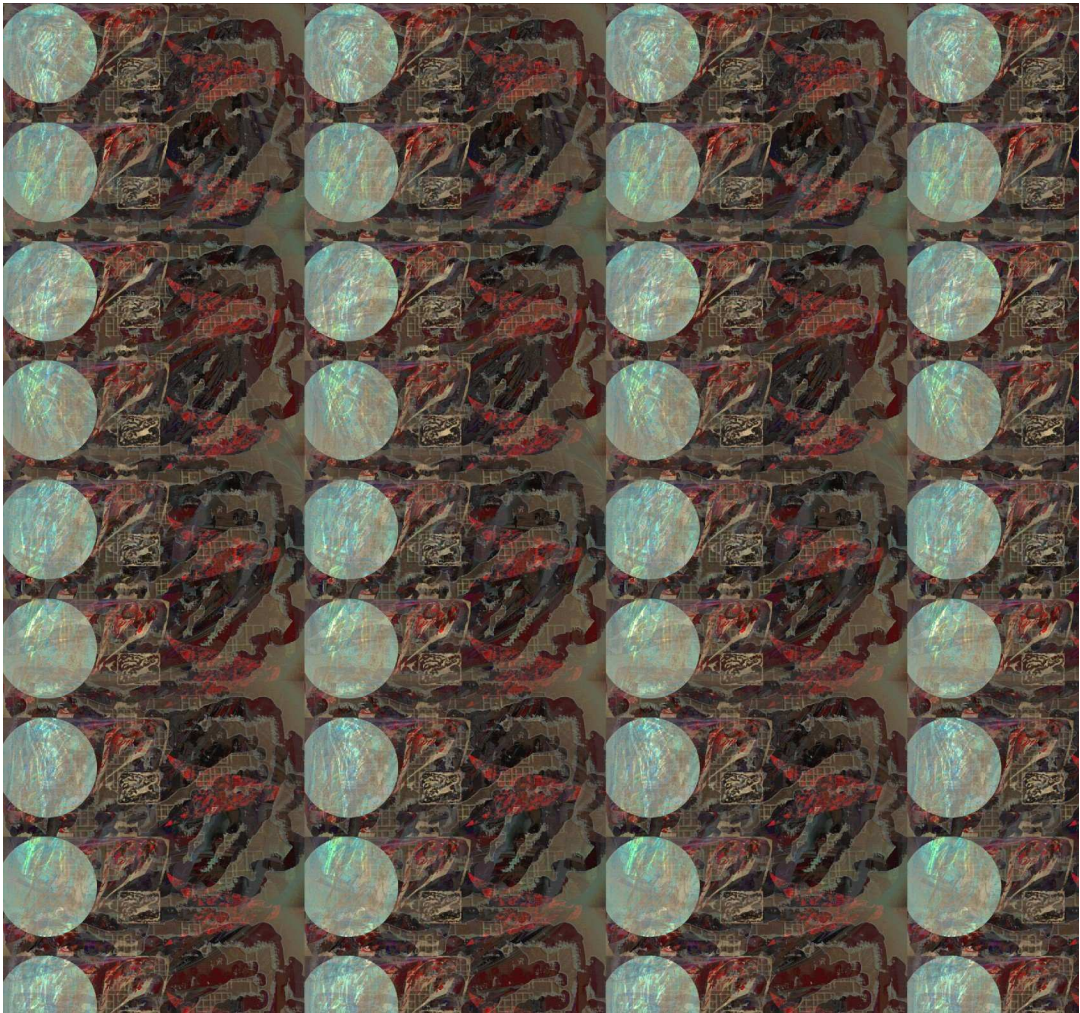




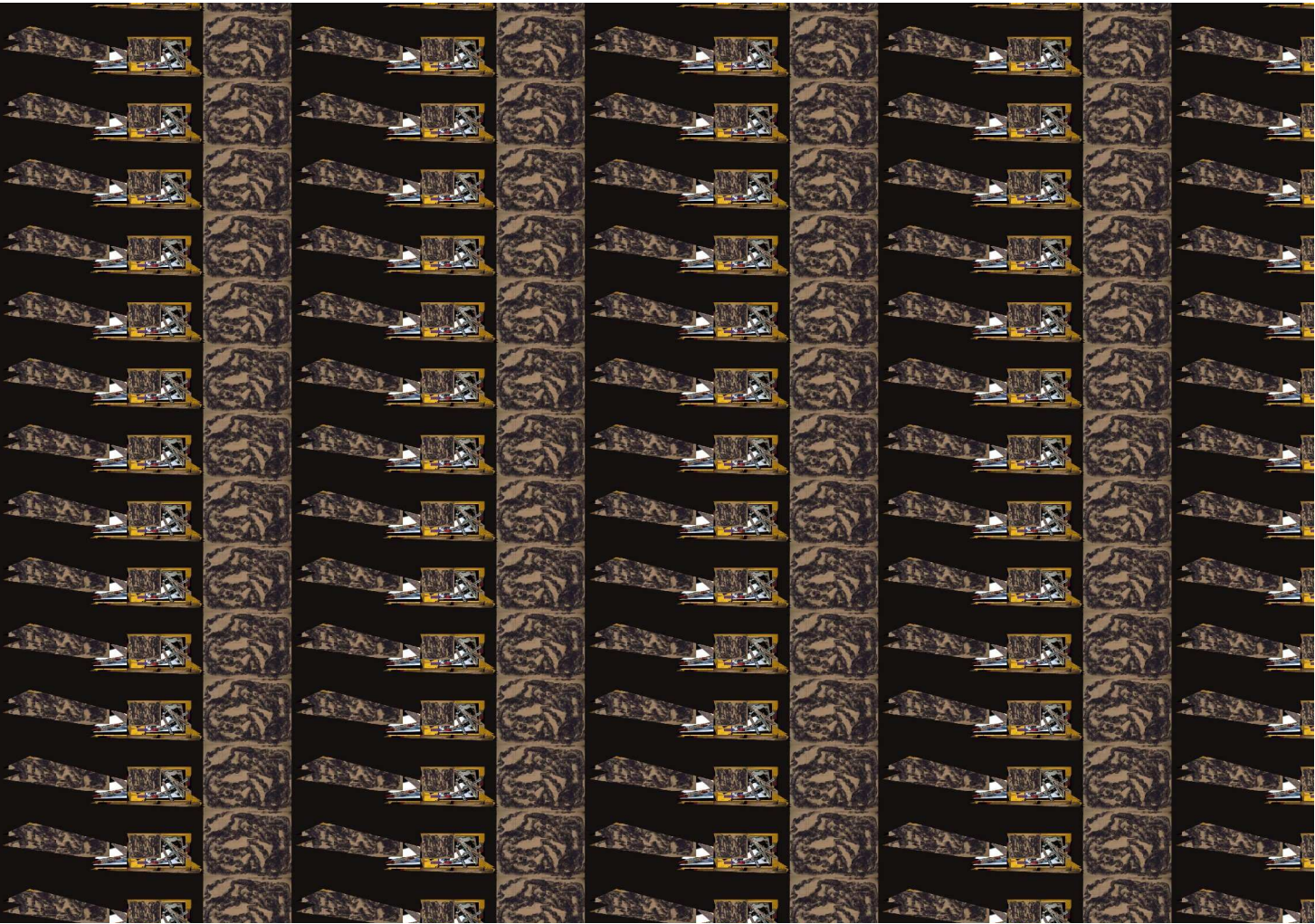




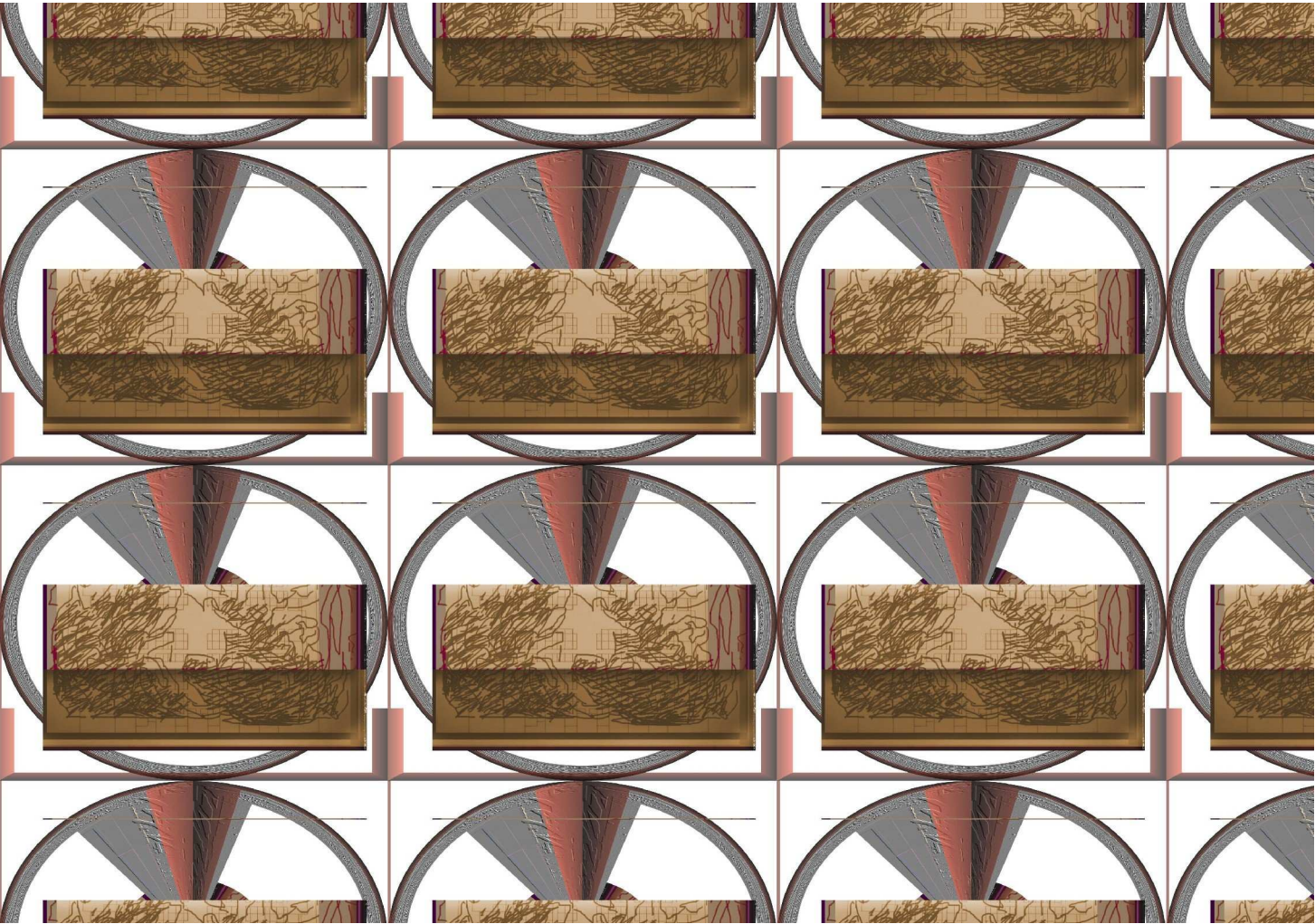


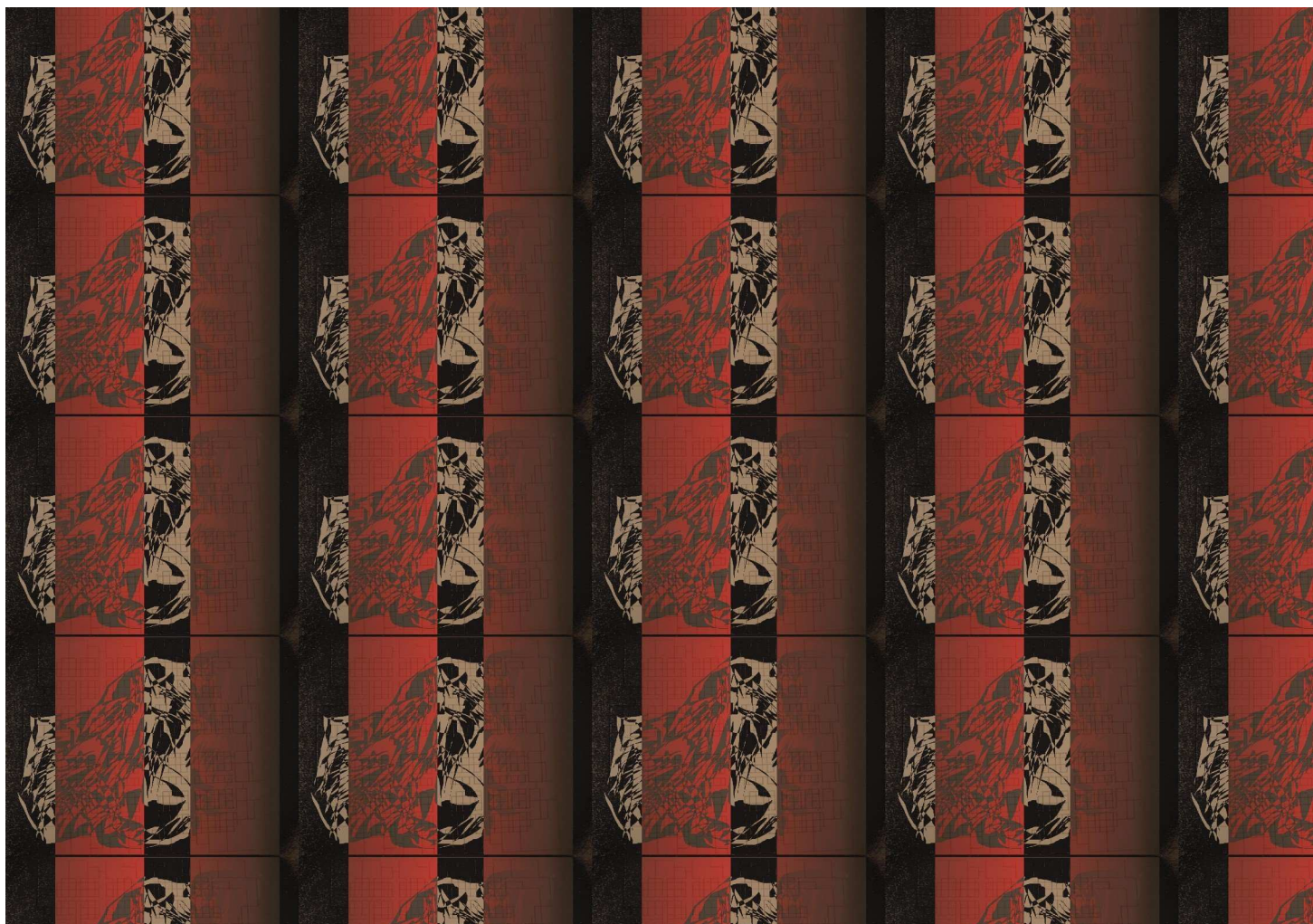


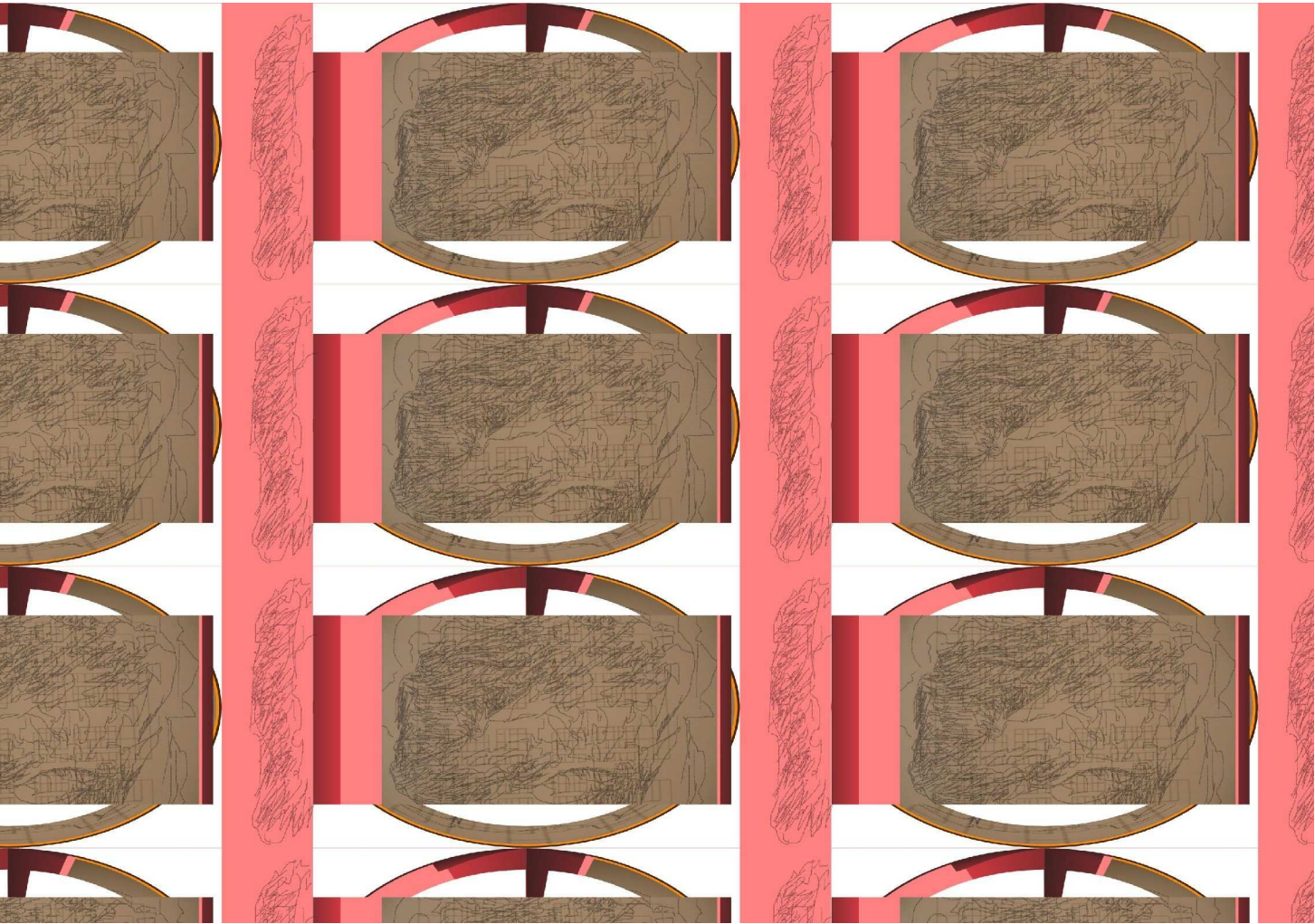


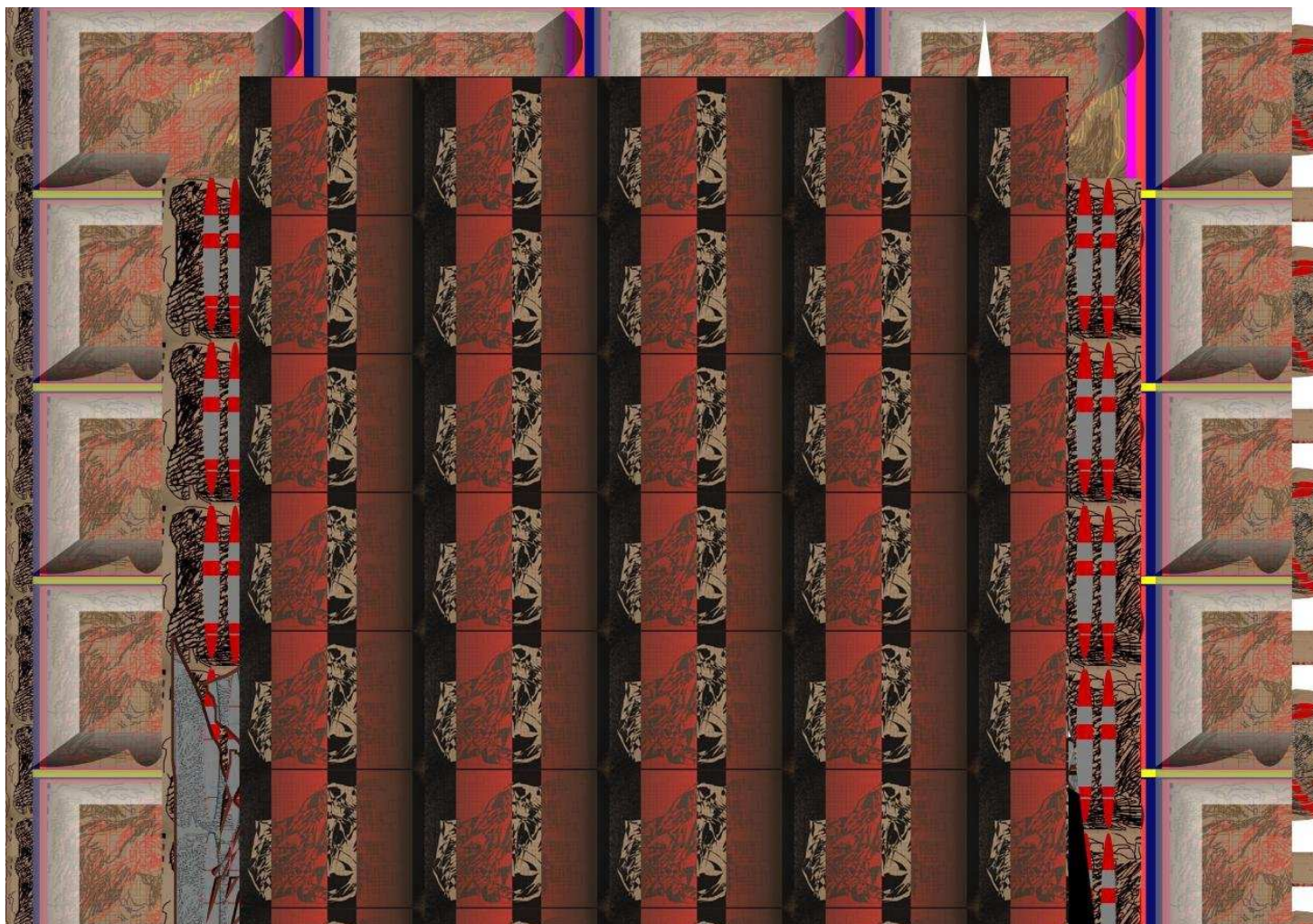




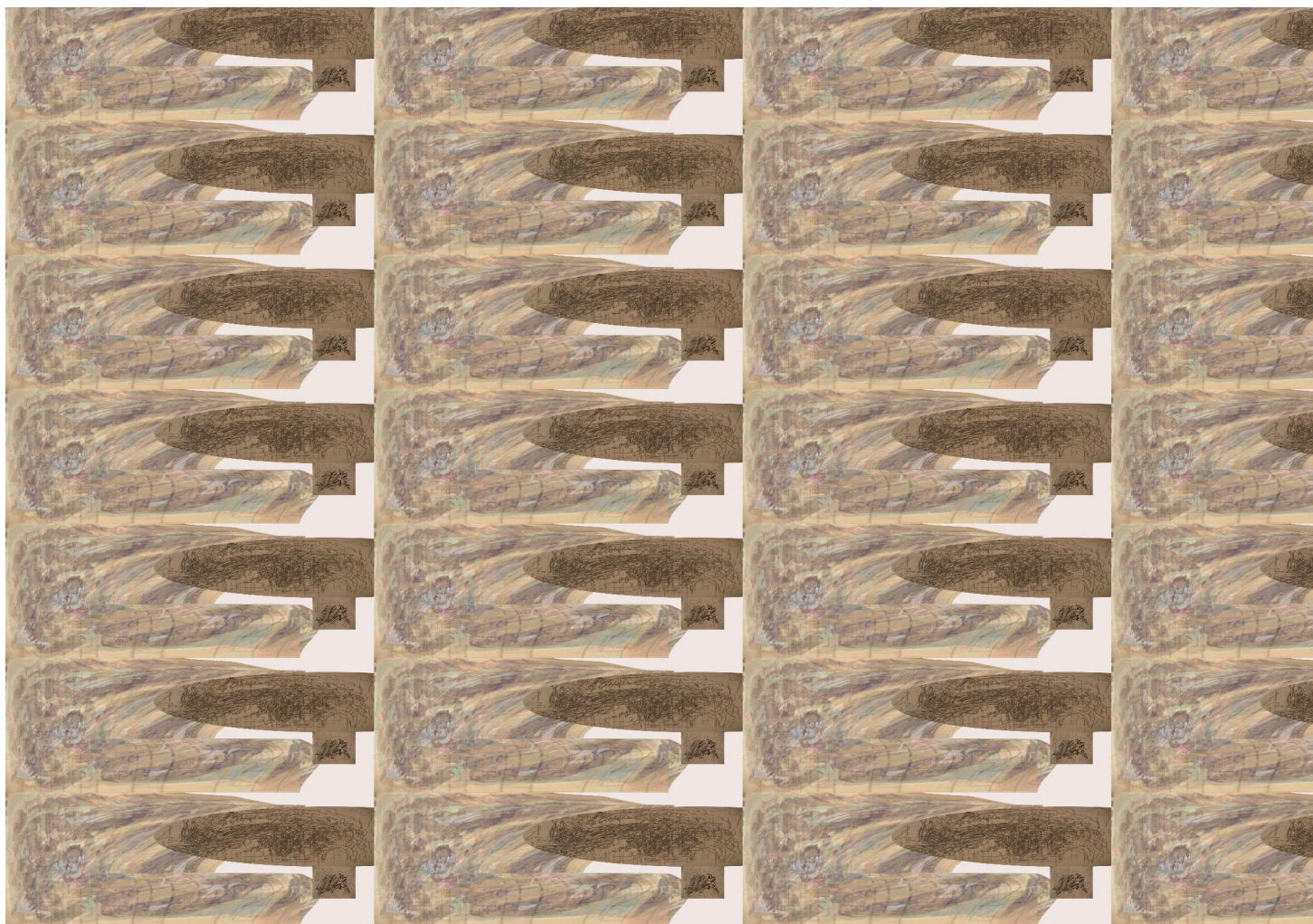
















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